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LA BOHÈME

(FOUNDED UPON "*LA VIE DE BOHÈME*", BY HENRY MURGER)

AN OPERA IN FOUR ACTS

BY

GIUSEPPE GIACOSA AND LUIGI ILLICA

MUSIC BY

GIACOMO PUCCINI

ENGLISH VERSION OF

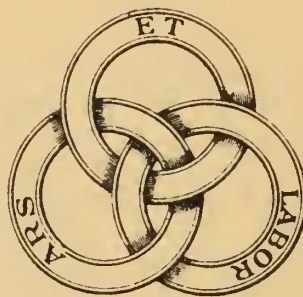
ACTS I AND II BY WILLIAM GRIST

ACTS III AND IV BY PERCY PINKERTON

ARRANGED BY CARLO CARIGNANI

G. Ricordi & C.
MUSIC • NEW YORK • PUBLISHERS
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PROVO, UTAH

CHARACTERS

RUDOLPH, a poet <i>Tenor</i>	MARCEL, a painter <i>Baritone</i>
SCHAUNARD, a musician <i>Baritone</i>	COLLINE, a philosopher <i>Bass</i>
BENOIT, a landlord <i>Bass</i>	ALCINDORO, a councillor of state <i>Bass</i>
MIMI <i>Soprano</i>	MUSETTA <i>Soprano</i>
PARPIGNOL <i>Tenor</i>	Custom House Sergeant <i>Bass</i>

Students - Work Girls - Citizens - Shopkeepers
Street vendors - Soldiers - Restaurant waiters - Boys
Girls, &c. &c.

Time about 1830 in Paris.

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FIRST ACT



"Mimi was a charming girl specially apt to appeal to Rudolph, the poet and dreamer. Aged twenty-two, she was slight and graceful. Her face reminded one of some sketch of a highborn beauty; its features had marvellous refinement. The hot, impetuous blood of youth coursed through her veins, giving a rosy hue to her clear complexion that had the white velvety bloom of the camelia. This frail beauty allured Rudolph. But what wholly served to enchant him were Mimi's tiny hands, that, despite her household duties, she contrived to keep whiter even than those of the Goddess of Ease."

"...Mimi era una graziosa ragazza che doveva particolarmente simpatizzare e combinare cogli ideali plastici e poetici di Rodolfo. Ventidue anni; piccola; delicata. Il suo volto pareva un abbozzo di figura aristocratica; i suoi lineamenti erano d'una finezza mirabile...

"Il sangue della gioventù correva caldo e vivace nelle sue vene e coloriva di tinte rosee la sua pelle trasparente dal candore vellutato della camelia..."

"Questa beltà malaticcia sedusse Rodolfo...Ma quello che più lo resero innamorato pazzo di madamigella Mimi furono le sue manine che essa sapeva, anche tra le faccende domestiche, serbare più bianche di quelle della dea dell'ozio..."

LA BOHÈME

BY

GIACOMO PUCCINI

FIRST ACT

IN THE ATTIC

Spacious window from which one sees an expanse of snow-clad roofs, on left a fireplace. A table, a small cupboard, a little book-case, four chairs, a picture easel, a bed; a few books, many packs of cards, two candlesticks. Door in the middle; another on left.

(Curtain rises quickly. Rudolph and Marcel. Rudolph looks pensively out of the window, Marcel works at his painting "The Passage of the Red Sea" with hands nipped with

♩ = 108
Allegro vivace

ff *ruido*

cold, and warms them by blowing on them from time to time, often changing position, on account of

the frost.)

p

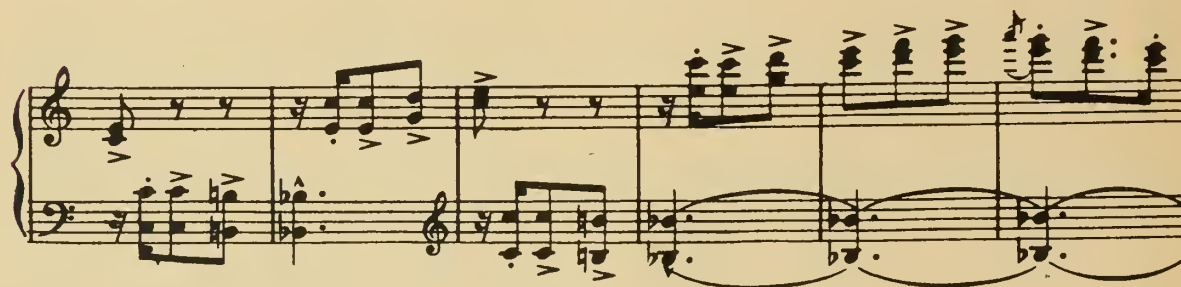


MARCEL (seated, continuing to paint)

*a piacere**a Tempo*

This Red Sea Pas - sage feel - eth damp and chill to me.

Que - sto Mar Ros - so mi ammol - li - sce e as - si - de - ra

a Tempo

MARCEL



MARCEL

(goes a little way back from the
easel to look at the picture)

5

stream were flowing.
- ves - se in stil - le.

MARCEL

*rall.**a Tempo*(turns to
his work)

But, in re - venge a Pharaoh will I drown.....
Per ven - di - car - mi af - fo - go un Fa - ra - on!.....

col canto *p*

p

pp

RUDOLPH

(looking at Marcel)

MARCEL (to Rudolph)

La - zi - ly
Nei cie - liAnd you?
Che fai?

p

b

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b

RUDOLPH Lo stesso movimento

ris - ing, See, how the smoke from thou - sands of chim - neys floats
 bi gi guardo fu - mar dai mil - le co - mi - gno li Pa -
 Lo stesso movimento

p

RUDOLPH

(pointing to the fireless stove)

up - ward..... And yet that stove of ours..... No
 - ri - gi,..... e pen - so a quel pol - tro - ne d'un

RUDOLPH

fu - el seems to need, the i - dle ras - cal!..... Content to
 vec - chio ca - mi - net - to ingan - na - to - re..... che vi - ve in

RUDOLPH *poco rit.*

a Tempo

live in ease, just like..... a lord!
 o - zio co - me un gran..... si - gnor!

poco rit. *f* *p* a Tempo

MARCEL

'Tis a ve-ry long time since we paid his law-ful
 Le sue ren-di-te o-ne-ste da un pez-zo non ri-

2

RUDOLPH

Of what use are the for-ests, all white under the snow?.....
 Quel-le sciocche fo-re-ste che fun-sot-to la ne-ve?

MARCEL

wa-ges. Now,
 -ce-ve. Ro-

Lo stesso movimento

poco rit.

MARCEL

Ru-dolph, let me tell you a fact that o-ver-
 -dol-fo, io vo-glio dir-ti un mio pen-sier pro-

Lo stesso movimento

f *p* *f* *col canto*

RUDOLPH

(approaching Marcel) a Tempo

MARCEL

a piacere And I, Mar-
 (blowing on his fingers) Ed io, Mar-

-comes me: I'm sim-ply frozen.
 -son-do: Ho un fred-do ca-ne.

a Tempo

ff *ff* *col canto*

RUDOLPH

_cel, to be quite candid I've no faith in the sweat of my brow.
 _cel, non ti na_scondo che non cre-do al su - dor del - la fron - te.

3

ff

MARCEL

All my fingers are
 Hoghiao - cia - te le

p staccatissimo

MARCEL

fro - - zen Just as if they'd been touch ing that
 di - - ta... quasi an - cor le te - nes - si im - mol

ff *p stacc.*

MARCEL

ice.berg, Touching that block of mar - - ble, the heart of
 - la - te giù in quella gran ghiac - - cia che è il cuo - re

cres. e string.

RUDOLPH

sempre in tempo

9

MARCEL

Ah! love's..... a stove con-
L'a - mor..... è un ca - mi -
(heaves a long sigh, laying aside his palette and brushes, and ceases painting)

false Mu - set - ta!
di Mu - set - ta!

RUDOLPH

-sum - ing a deal of fu - el Where the
-net - to che sciu - pa trop - po... do - re

MARCEL

Too quickly!
...e in fret - ta!

RUDOLPH

man does the bur - ning
l'uo - mo è fa - sci - na

MARCEL

p and the wo - man the light - ing:
e la donna è l'a - la - re...

RUDOLPH *rapido*

pp As the one becomes ashes.
l'u - no brucia in un soffio...

MARCEL

rall.
The oth - er stands and watch -
e l'al - tro sta a guar - da -

RUDOLPH

Mean-while, in here we're fro-zen
Ma in - tan - to qui si ge - la...

MARCEL *a Tempo*
 -es
 -re. And we're
e si

a Tempo
f

RUDOLPH

The Fire must be lighted:
Fuo - co ci nuo - le...

MARCEL
 dy - ing of hung - er! I
muo - re d'i - ne - dia! A

(VUOTA)

(seizing a chair and about to break it up.)

(Rudolph energetically resists
 Marcel's project)

MARCEL
 have it! This crazy chair shall save us.
-spet - ta... sa - cri - fi - chiam la se - dia!

(VUOTA)

RUDOLPH (joyous at an idea which has seized him)

(Runs to the table and from below
 he lifts a bulky manuscript)

Eu - re - ka! Yes!
 Eu - re - ka! Si!

MARCEL
 You've found it?
Tro - va - sti?

(VUOTA)

A Tempo come prima

When gen - ius is rous - ed, i -
A - guz - za l'in - ge - gno. L'i -

A Tempo come prima

RUDOLPH

flash - es

Opp.

- deas come fast and fur - ious.....

No;

- de - a vam - pi in fiam - ma..... (pointing to his picture)

No.

MARCEL

Let's burn the Red Sea!.....

Bru - ciamo il Mar Ros - so?

espressivo

RUDOLPH

think what a stench'twould oc - cas - ion!

But my

Puz - za la te - la di - pin - ta.

Il mio

RUDOLPH

rit.

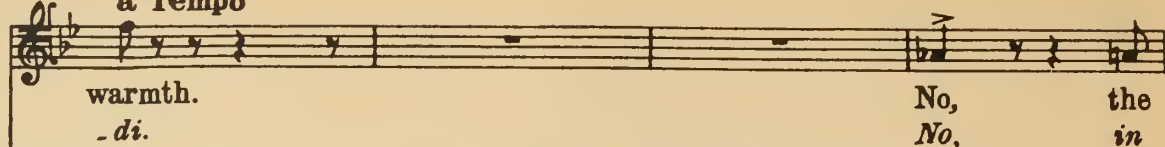
dra - ma..... my beauti - ful dra - ma shall give..... us
dram - ma,..... l'arden - te mio dram - ma ci scal - us

m. d.

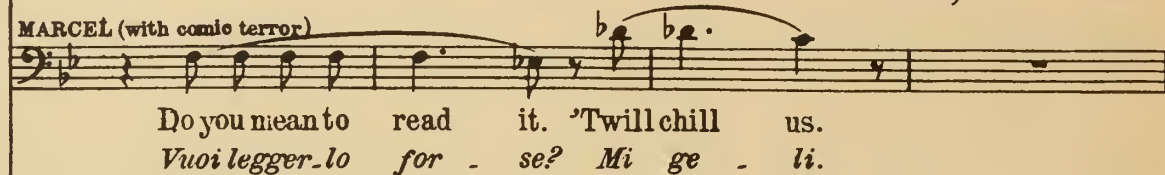
rit.

col canto

RUDOLPH
a Tempo



MARCEL (with comic terror)

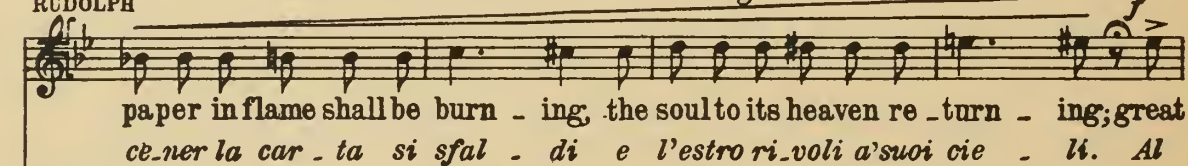


a Tempo



RUDOLPH

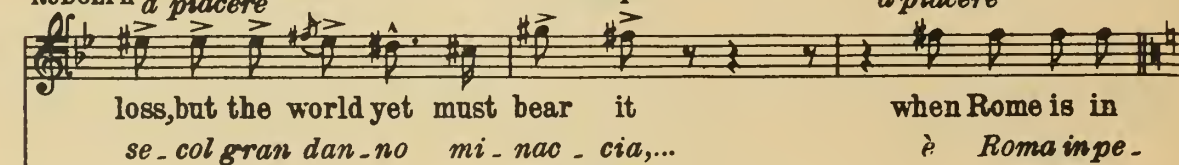
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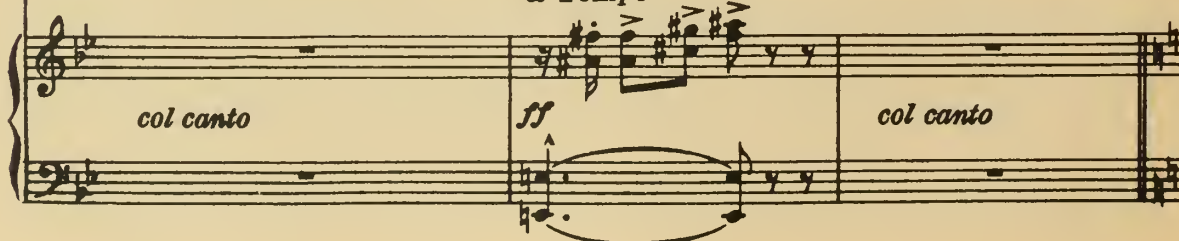
RUDOLPH (with importance)
a piacere

a Tempo

a piacere



a Tempo



RUDOLPH

(gives Marcel a portion of the manuscript)

peril!
-riglio!Well, here is the
A te l'at-to

(with exaggeration)

MARCEL

Great soul!
Gran cor!

5 a Tempo

RUDOLPH

first act.
pri - mo.Tear it.
Straccia.

MARCEL

Good!
Qua.And
Ac.

MARCEL (Rudolph strikes a flint on steel, lights a candle and goes to the stove with Marcel; together they

light it.
-cen-di.

p

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p

set fire to a part of the manuscript thrown into the fireplace, then both draw up their chairs and sit down, delightedly warming themselves.)

RUDOLPH

How joyous the rays!
Che lie - to ba - glior!

MARCEL

How cheerful the
Che lie - to ba -

p *f*

MARCEL

(The door at the back opens violently and Colline enters woking frozen, stamping his feet and throwing angrily on the table a bundle of books)

blaze!
glor!

6

ff un po' sostenuto *a Tempo*

COLLINE tied up in a handkerchief.)

Surely miracles
Già dell'Apoca.

COLLINE

A-po-calyp-tic are dawning!
-lis-se appa-ri-scono i se-gni.

For,
In

ff *p* 143494 *p*

COLLINE

(checks himself,

Christmaseve they ho-nour by al-low-ing no pawning!
 gior - no di.... Vi - gi - lian on s'ac - cet - ta - no pe-gni!

7

RUDOLPH

(to Colline)

Gently, it
 Zit to,... si

COLLINE seeing fire in the stove)

What's that? a fire, eh?
 U-na fiamma-ta!

RUDOLPH

is my drama
 dà il mio dramma...

COLLINE

In blazes.
 ...al fuoco.

I
 Lo

p

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p

RUDOLPH

(The fire languishes)

Brilliant!
Vi-vo.

COLLINE

find it ve - ry sparkling!
tro - vo scin - til - lan-te.

RUDOLPH

Brevity's deemed a
La bre-vi - tà, gran

COLLINE

Tooshort its phrases!
Ma du - ra po-co.

p *dim.*

RUDOLPH

treasure.
pregio.

rall.
(taking the chair from Rudolph)

COLLINE

Your chair pray give me,
Au - to - re, a me la
m. d.

pp *ff*

Rud.

p

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p

*

MARCEL

These foolish entr' - actes mere - ly make us
 Que - st' in - ter - mez - zi fan mo - rir d' i.

COLLINE

Au - thor.
 se - dia.

RUDOLPH (taking another portion of the manuscript.)

Here is the next act.
 At - to se - con - do.

MARCEL

(to Colline)

shiv - er. Quickly!
 - ne - dia. Pre - sto.

Hush, not a
 Non far su -

MARCEL

whis - per.
 - sur - ro.

string.

p

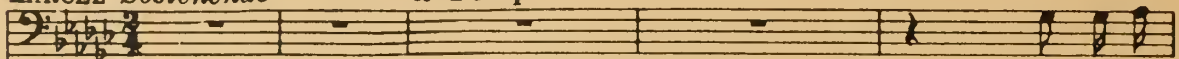
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p

18 (Rudolph tears up the manuscript and throws it on the fireplace, the flame revives. Colline moves his chair nearer and warms his hands, Rudolph is standing near the two with the rest of the manuscript.)

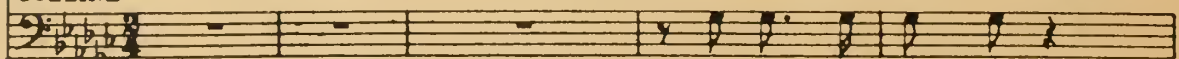
Lo stesso movimento

MARCEL *Sostenendo* a Tempo



Colour how
Giusto co-

COLLINE



Lo stesso movimento

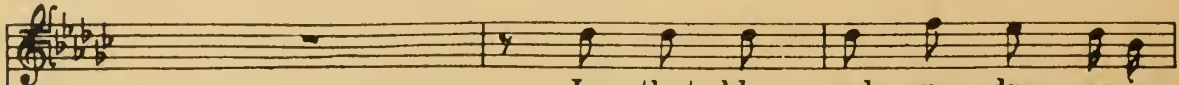
Sostenendo

How deep the thought is!

Pensier pro-fon - do!

ff *a Tempo*
pp staccatissimo

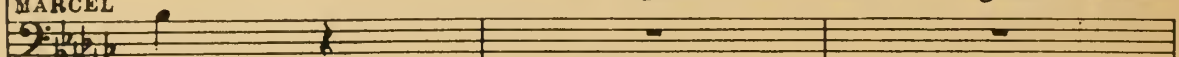
RUDOLPH



In that blue smoke my dra - ma is

MARCEL

In quel - l'az - sur - ro guiz - solan -

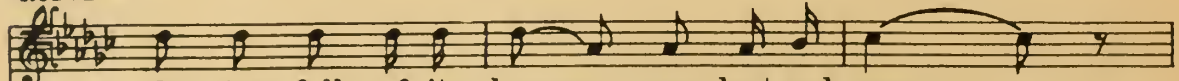


true!

-lor!

p *pp*

RUDOLPH



dy - ing full of its lovescenes ar - dent and new.....

-guen - te *sfu*-ma un'ar - den - te sce - na d'a - mor!.....

p *pp*

MARCEL

rit.

Those were all kisses!
Là c'e-ran baci!

COLLINE

*rit.**a Tempo*

A leaf see crackle
Scoppietta un foglio.

9

*rit.**a Tempo**rall. rit.**a Tempo*

RUDOLPH

(throws on the fire the remaining manuscript.)

Three acts at once I desire to
Tre at - ti or vo - gliod'un col - pou.

8

pp

RUDOLPH

hear.
dir.

*f**p*

COLLINE

On - ly the daring can dream such visions.
Tal degli auda - ci l'i - dea s'in - te - gra.

*sf**p*

115494

p

RUDOLPH (applaud enthusiastically)

Dreams that in bright flame soon dis-ap - pear.
Bel - loin al - le - gra vam - pa sva - nir.

MARCEL

Dreams that in bright flame soon dis-ap - pear.
Bel - loin al - le - gra vam - pa sva - nir.

COLLINE

Dreams that in bright flame soon dis-ap - pear.
Bel - loin al - le - gra vam - pa sva - nir.

p

MARCEL (the flame diminishes)

pp *pp* *pp*

*Ye
Oh!*

MARCEL

Gods! see the leaves well nigh perished!
Dio... già s'abbas - sa la fiam - ma.

COLLINE

*How vain is the dra - ma we
 Che va - no, che fra - gi - le*

p

MARCEL

cherished!
dram - ma!

MARCEL

pp *molto rall.*

They crack-le, they curl up, they die!.....
Gia scricchiola, increspa-si, muor!.....

dim. e rall. molto.....

ppp

molto rall.

MARCEL

f *a piacere*

corta

Allegro

The Author! now, down with him we cry!.....
Ab - bas - so, ab - bas - so l'a - u - tor!.....

COLLINE

corta

The Author! now, down with him we cry!.....
Ab - bas - so, ab - bas - so l'a - u - tor!.....

10

Allegro

stent.

col canto

(From the middle door enter two boys, one bearing food, wine and cigars, the other a faggot of wood. At the noise, the three at the fire turn round, and with a cry of wonder they dart on the provisions borne by the boys and deposit them on the table; Colline takes the wood and carries it near the stove.)

f deciso

RUDOLPH (surprised) *f gridato*

MARCEL Fuel! *f (surprised) gridato*

MARCEL Legna! *f (surprised) gridato*

COLLINE Wine, too! *f (surprised) gridato*

COLLINE Si-garil! *f (surprised) gridato*

COLLINE Ci-Bor- *ben ritmato*

pp

RUDOLPH *f gridato* (dusk is falling) (enthusiastically)

RUDOLPH Fuel! All the lux-u-ry of Christmas we are

RUDOLPH Legna! Le do-vi-zied'u-na fie-ra il de-

MARCEL *f gridato*

MARCEL Bordeaux! All the lux-u-ry of Christmas we are

MARCEL Bordò! Le do-vi-zied'u-na fie-ra il de-

COLLINE

COLLINE -gars! All the lux-u-ry of Christmas we are

COLLINE -dò! Le do-vi-zied'u-na fie-ra il de-

p *p* *p*

RUDOLPH

(Exeunt the two boys)

destined yet to know.
-stin ci de - sti - nò.

MARCEL

fa - ted yet to know.
-stin ci de - sti - nò.

(enters with a triumphant air.) (throwing some coins on the ground)

SCHAUNARD

tonante

ff Such wealth in the ba - lance Outweighs the Bank of
La ban.ca di Fran - cia per vo - i si sbi.

COLLINE

fa - ted yet to know.
-stin ci de - sti - nò.

MARCEL

(Picking up the coins)

(Incredulously)

Tin me - dals? in -
Son pez - si di

SCHAUNARD

France.....
-lan - cia.

COLLINE

Thentakethem,thentakethem!
Rac - cat - ta, rac - cat - ta!..

RUDOLPH

(bowing)
King Louis Phi-
Lu-i-gi Fi-

MARCEL

-spect them!

-lat - tal.. (showing eye to Marcel)

SCHAUNARD

gridato

You're deaf, then? or blind? What face do they show?
Sei sor-do?.. Sei lip-po?.. Quest'uomo chi è?

P leggero
p. #p. p.

RUDOLPH

-lippe! to my monarch I bow. Shall King Lou - is Phi-lippe at our
- lip-pol! M'inchino al mio Re! Sta Lu - i - gi Fi - lip - po ai

MARCEL

Shall King Lou - is Phi-lippe at our
Sta Lu - i - gi Fi - lip - po ai

SCHAUNARD

Shall King Lou - is Phi-lippe at our
Sta Lu - i - gi Fi - lip - po ai

COLLINE

Shall King Lou - is Phi-lippe at our
Sta Lu - i - gi Fi - lip - po ai

p. #p. p.

(They place the money on the table)

feet thus lie low?
no - stri.... piè!

MARCEL

feet thus lie low?
no - stri.... piè!

SCHAU.

feet thus lie low?
no - stri.... piè!

COLLINE

feet thus lie low?
no - stri.... piè!

(Continues to recount his good luck; the others do not listen to him, but go on arranging everything on the table)

Now I'll explain;
Or vi di - rò:

This gold here, or ra - thersilver
que - st'o - ro... o meglio, argento ..

11

MARCEL

(putting wood on the stove)

First the stove to re - plenish.
Ri - scal - diamo il ca - mino!

SCHAUNARD

has its own no - ble sto - ry.
ha la sua bra - va i - storia...

COLLINE

So much cold has he
Tan to freddoha sof.

SCHAUNARD

COLLINE

'Twas an Eng - lish - man, then,
Un in - gle - se, un si - gnor,

Lord.....
Lord.....

suffered.
-fer-to!

f *espressivo*

MARCEL

(throwing Colline's books from the table) *gridato*

Off!
Via!

SCHAUNARD

..... or Mi - lord as may be,
..... o Mi - lord che si - a,

De - sired a mu - si - cian.
volea un mu - si - ci - sta...

RUDOLPH

Where is the food?
L'e - sca do - v'è?

MARCEL

Let us furnish the ta - ble!
Pre - pa - ria - mo la ta - vo - la!

SCHAUNARD

I flew to him.
Io? vo - lo!

COLLINE

gridato

There!
Là.

MARCEL *gridato*

(they make up a great fire in the stove)

27

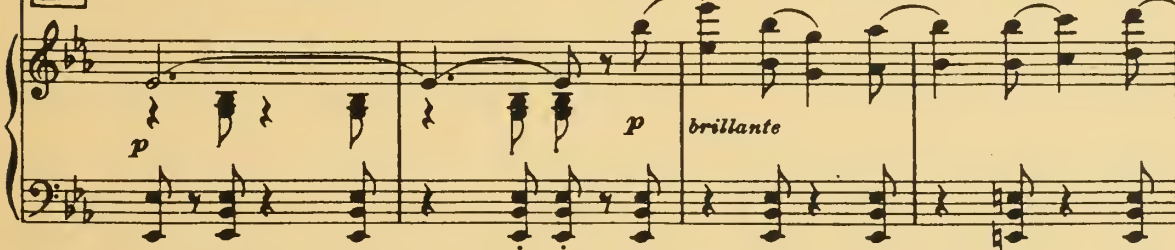
Here!
Qua.

SCHAUNARD

I pay my homage;
E mi pre-sen-to.

Ac-cep-ted, I en-
M'ac-cet-ta, gli do-

12



MARCEL

(they arrange the viands, while Rudolph lights the other candle)

And here's a pie, too!
Pastic-cio dolce!

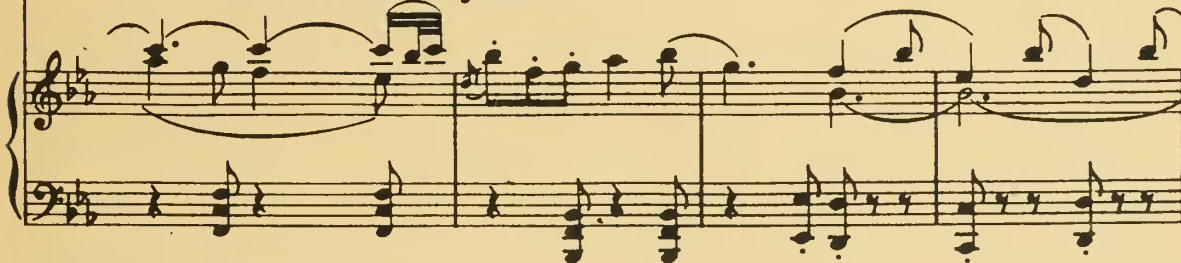
SCHAUNARD

-quire.....
-man - - - do...

When shall we start the
A quan-do le le-

COLLINE

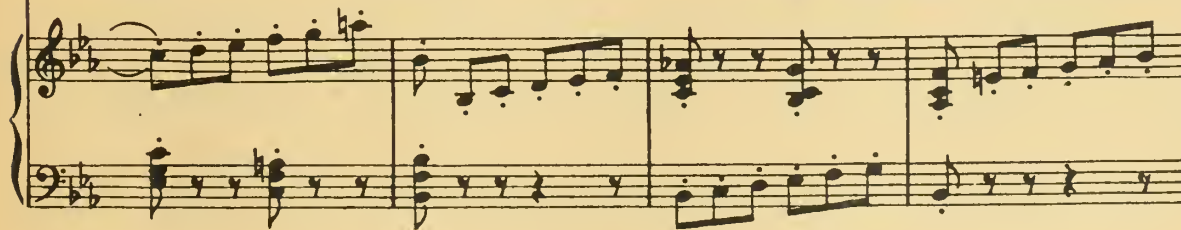
Here's cold roast beef.
Ar-ro-sto freddo!



SCHAUNARD

les - - - sons?
-zio - - - ni?.

When I seek him, in
mi pre-sen - - to, m'ac-



SCHAUNARD

poco allarg.

an - swer to my ques - tion "When shall we start the les - sons?" He
 - cet - ta e gli do - man - do: a quan - do le le - zio - ni? Ri -

ff poco allarg. *p*

SCHAUNARD

*rall.**a Tempo*

answers "Now, at once!"
 - sponde: "Inco - min - ciam!...,

rall. pp *a Tempo* *m.d.* *mf*

13 "Just
 "Guar

SCHAUNARD

look there;" showing a par - rot that on the first floor hung, then con -
 - da - re!,, e un pappa - gal - lo m'ad - di - ta al pri - mo pian, poi sog -

RUDOLPH

Brilliantly
Ful - gi - da

SCHAUNARD

-tinues: "you must play un - til that bird has ceased to live!"
 - giunge: "Voi suo - na - re fin - ché quel - lo mo - ri - re!,,

lightens the room in to splen - dour.
fol-go-ri la sala splendida. (puts the two lighted candles on the table)

MARCEL

Here are the candles.
Or le can-de-le!

SCHAUNARD

Thus it be-fel, Three days I play and yell, Then on the servant girl
E fu co-sì: Suo-nai tre lunghe di... Al-lo-ra usa-i l'in-

COLLINE

What lovely pastry!
Pa-stic-cio dol-ce!

SCHAUNARD

try all the charms where-with I'm la - den, the charms where-with I'm
-can-to di mia pre-sen-sa bel la, di mia pre-sen-sa

RUDOLPH

An i - dea.
U-n'i-dea!..

MARCEL

What? no cloth on the table? The
Man-giar senza to-vaglia? Il

SCHAUNARD

la - den. I fas-cinate the mai-den.
bel - la... Af-fa-sci-nai l'an-cel-la...

COLLINE

The
 Il

The
 Il

MARCEL
Excellent paper! One eats a meal and
Ot-ti-ma carta... Si mangia e si di -

SCHAUNARD
"Con-stitu-tion al!"
"Co-stitu-zional!,"
COLLINE
With pars-ley I ap-proach..... the
Gli pro-pinai prez-ze - - - mo.

"Con-stitu-tion al!"
"Co-stitu-zional!,"
8- 14
P dolce e brillante

RUDOLPH
(arranging the newspapers as a table-cloth, Rudolph and Marcel bring the four chairs to the table while Colline busies himself about the eatables)
swallows news at same time
SCHAU- vo-ra u-n'ap-pen-di - ce!
bird. His beak Lo-ri-to o-pens, Lo-
-lo... Lo-ri-to al-lar-gò l'a-li, Lo-

SCHAUNARD
Meno *poco allarg.*
-ri-to's wings outspread, Lo-ri-to opens his beak, A lit-tle piece of
-ri-to allar-gò l'a-li, Lo-ri-to il oec-co apri, a Tempo Un po-co di prez

Meno *f risoluto poco allarg.*

(seeing that no one is listening, grasps Colline as he passes with a plate)

SCHAUNARD

(pettishly)

parsley gulps, as So-crates is dead.....
-ze-mo-lo, da So-crate mo-ri!.....The de-vil fly a-
Che il dia-vo-lo vi

COLLINE

Who?
Chi?

SCHAUNARD

(seeing the rest in the act of commencing to eat the cold pie.)

Poco meno

-way with you en-tire - - -ly.
por-ti tut-ti quan- - -ti!What are you
Ed or che

Poco meno

15

leggero 3

SCHAUNARD

gridato

do - - ing? No! dain-ties of this kind Are but the stored up
fa - - te? No! Que-ste ci-ba-rie so-no la sal-me.and puts them in the cupboard) *rall:*..... *a piacere*

SCHAUNARD

fod-der saved for the morrow. Fraught with gloom and sor row: To dine at
-ri-a poi di fu-tu-ri te-ne-bro-sco-scu-ri. Pranzare in*a piacere*

SCHAUNARD

home on the day of Christmas vi-gil, While the Quartier La -
 ca - sa il di del - la vi - gi - lia mentre il Quartier La -

SCHAUNARD

-tin em-bel - lish - es Its ways with daint-y food and tempting
 - ti - no le sue vie ad - dob - ba di sal - sic - cie e lec - cor -

Allegretto mosso ♩: 132

SCHAUNARD

relish..... Mean-while the smell of savoury
 - ni - e?..... Quan - do un'o - lez - so di frit -

16 Allegretto mosso ♩: 132

SCHAUNARD

frit - ters..... The old street fills with fra-grant o -
 - tel - le..... im - bal - sa - ma le vec - chie stra -

SCHAUNARD

(Rudolph, Marcel and Colline surround Schaunard merrily)

dour..... There, singing joyously, merry maidens ho-ver.
 -de?..... Là le ra-gaz-ze canta-no con-ten-te

RUDOLPH

p
 'Tis the glad-some Christmas eve.
 La vi-gi-lia di Na-tal!

MARCEL

p
 'Tis the glad-some Christmas eve.
 La vi-gi-lia di Na-tal!

SCHAUNARD

Hav-ing for ec-ho, each a student
 ed han per e-co o-gnuna uno stu-

COLLINE

p
 'Tis the glad-some Christmas eve.
 La vi-gi-lia di Na-tal!

mf ben sostenendo il tempo

SCHAUNARD

(solemnly)

lo-ver.
 den-te! A
 8 Un

p *f marcato* *rall.*

34 Moderato

SCHAU.

lit - tle of re - li - gion comrades, I pray. Within doors
 po' di re - li - gio - ne, o miei si - gno - ri: si beva in

Moderato *ff* *pp* *dolce*

SCHAUNARD

I^o Tempo (Allegro brillante)
 (Rudolph locks the door, then all go to the table and pour out wine)

drink we, But we dine a - way!.....
 ca - sa, ma si pran - zi fuor!.....

I^o Tempo (Allegro brillante)

(all are in amazement)
a piacere

MARCEL

(two knocks at the door)
 ☆☆ (without)

Who is there?
 Chi è là?

BENOIT

a piacere

'Tis I!
 Si può?..

a piacere

'Tis Be -
 Be - no -

col canto

Allegro vivo ♩ = 152

35

MARCEL

(they put down
their glasses)

'Tis the landlordis knocking.

Il pa-dro-ne di ca-sa!

BENOIT

-noit.

it.

Allegro vivo ♩ = 152

17

ff

SCHAUNARD

Bolt the door quickly!

U-scio sul muso.

(calling towards the door)

COLLINE

No, there is no one.

Non c'è nes - su no.

SCHAUNARD

'Tis fast'ned!

E chiuso.

(without)

BENOIT

Give me a

U - na pa -

BENOIT

word, pray.

-ro - la.

SCHAUNARD (after consulting his friends goes and opens the door)

Only one!
So - la!

(receiving him with great cordiality)

MARCEL

*a piacere*Hal - lo! Give him a
O - là! date u - na

BENOIT (enters smilingly, showing a paper to Marcel)

*a piacere*The rent.
Af-fitto!

col canto

Andantino mosso ♩ = 100

RUDOLPH

p
Quickly.
Presto.

(offers Benoit a glass of wine)

MARCEL

seat, friends.
se - dia.Some
Vuol

SCHAUNARD

(with gentle firmness insists
on his sitting down)Sit down!
Seg-ga.

BENOIT

(defending himself)

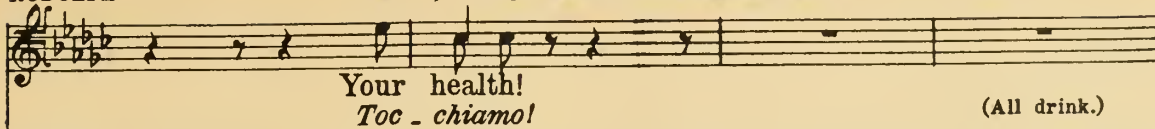
Do not trouble, I beg you.
Non oc-cor-re. Vor-re-i...

18 Andantino mosso ♩ = 100

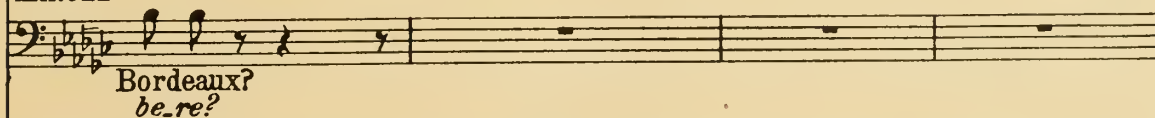
p dolce

RUDOLPH

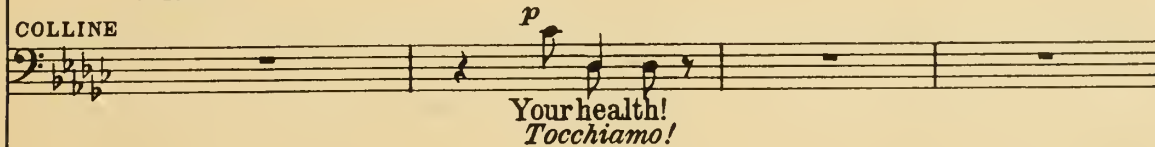
(Benoit, Rudolph, Marcel and Schaunard seated. Colline standing.)



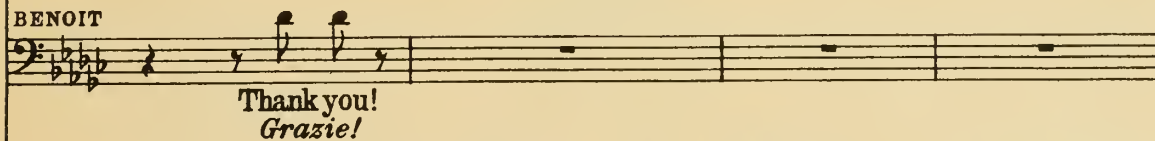
MARCEL



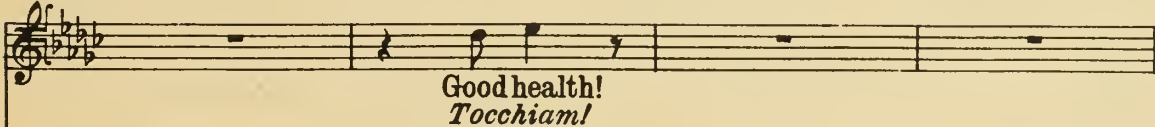
COLLINE



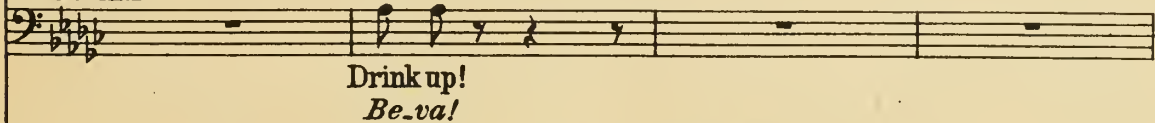
BENOIT



RUDOLPH

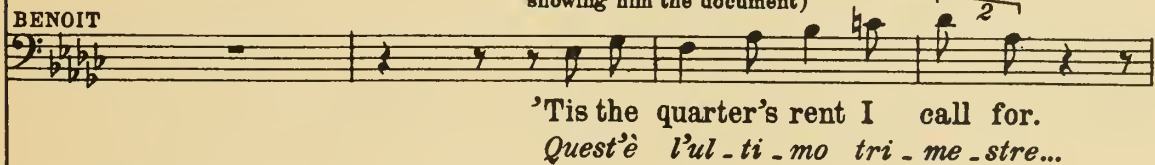


SCHAUNARD



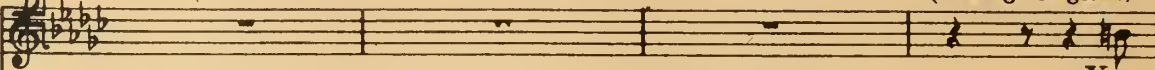
(Puts down his glass and turns to Marcel showing him the document)

BENOIT

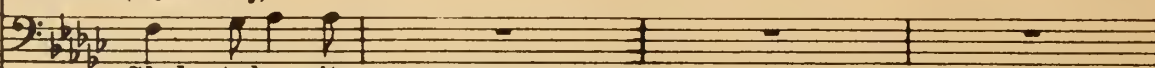


RUDOLPH

(raising his glass)

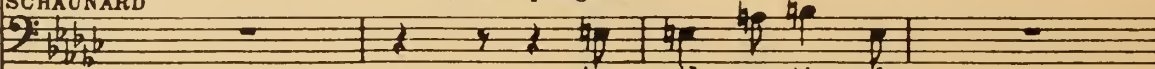


MARCEL (ingenuously)

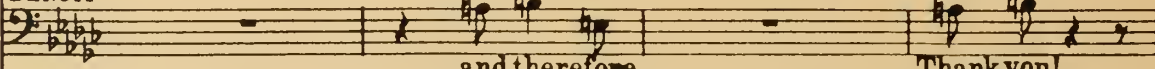
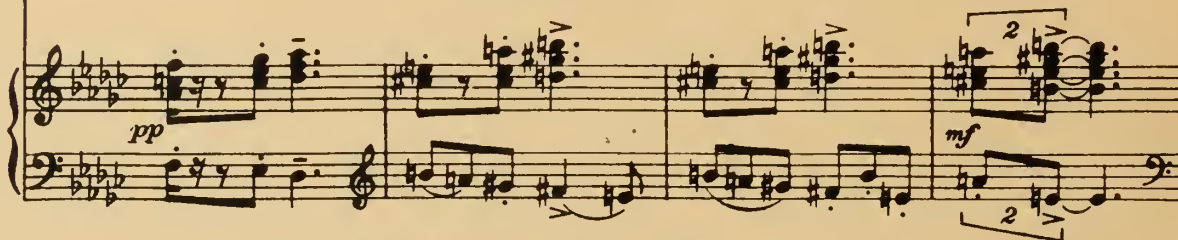
Your
Toc-Glad to hear it.
N'ho piace-re.

SCHAUNARD

(interrupting him)

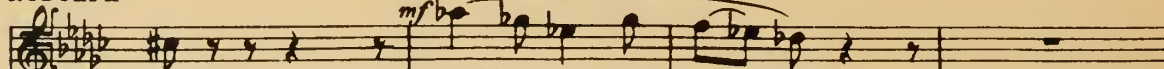
An - oth - er tip - ple.
An - co - raun - sor - so.

BENOIT

and therefore -
E quin-di-Thank you!
Gra - zie!

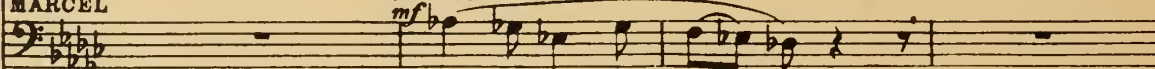
RUDOLPH

(all touching Benoit's glass)

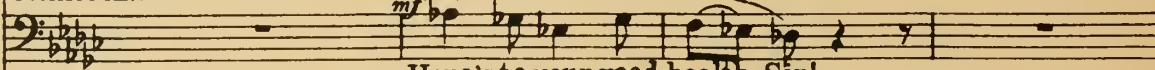
health!
-chiam!Here's to your good health, Sir!
Al - la sua sa - lu - te!

MARCEL

(raising his glass)

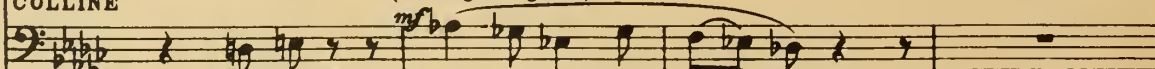
Here's to your good health, Sir!
Al - la sua sa - lu - te!

SCHAUNARD

Here's to your good health, Sir!
Al - la sua sa - lu - te!

COLLINE

(raising his glass)

Your health!
Tocchiam!Here's to your good health, Sir!
Al - la sua sa - lu - te!

(They sit and drink:
Colline takes the stool
near easel, and sits
down also)

39

BENOIT

(addressing Marcel.)

To you I come as the quar-ternow is
A lei ne ven-go per-chè il trime-stre

MARCEL

(Showing Benoit the money on the table)

To keep it I in-tend-ed.
Promi-sied or manten-go.

BENOIT

end-ed. you have promised.
scorso... mi promi-se... a Tempo

RUDOLPH (with amazement aside to Marcel)

Art mad?
Che fai!?

(to Benoit, without
noticing the two)
sempre in tempo

MARCEL

Hast seen it? Then
Ha vi-sto? Or

SCHAUNARD

(aside to Marcel)

What do you?
Sei passo?

MARCEL

give your care a res-pite and join our friendly
via re-stiun mo-men-to in no-stra com-pa-

Andantino ♩=56

(resting his elbows on the table)

Appena Meno
con marcata intensione

MARCEL

circle.

Tell me how many years.....

-gnia.

Di - ca: quant'anni ha.....

19

Andantino ♩=56

*Appena Meno**p**rall:.....**p*

RUDOLPH

*p*Oùrownagelessor
Su e giù la nostra e.

MARCEL

Boast you of, my dear Sir?.....

ca - ro signor Beno - it?.....

BENOIT

parlato

My years? Spare me I pray.

Gl'anni? Per ca - ri - tà!

RUDOLPH

(while they make Benoit chatter, they fill up his glass
immediately that it is empty)more?
tà.(lowering his voice and with mis -
chievous tone of half-spoken pro -
testing)

MARCEL

Tbth'er
L'altra

COLLINE

He says 'tis lessor more.

Ha det.to su e giù.

BENOIT

parlato

Much more, very much more.

Di più, molto di più.

*p**mf**k*

115494

k

MARCEL

even-ing at Mabilie I caught him In a pas-sage of
 se - ra al Ma - bil... l'han col - to in pec - ca - to d'a -

p

MARCEL

love. At Mabilie. 'Toth-er even - ing I
 -mor! al Ma - bil... l'ai - tra se - - ral'han

(uneasy)
pariato

Me?
 Io!?

f *p* *leggero* *f* *p* *leggero*

MARCEL

(flattering himself)

caught you. De-ny? She was lovely.
 col - - to. Neghi! Bella donna! (slaps him on the shoulder)

SCHAUNARD

(half drunk suddenly)

Old
Bric-

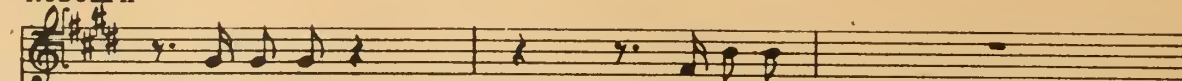
BENOIT

By chance it was.
Un ca - so.Ah! ve-ry.
Ah! molto.

rit..... *mf*

tr

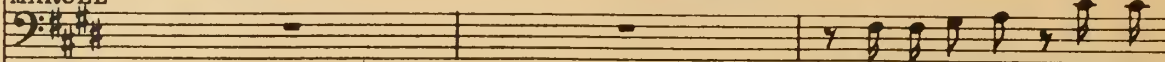
RUDOLPH



Old ras-cal!
Bric-co-ne!

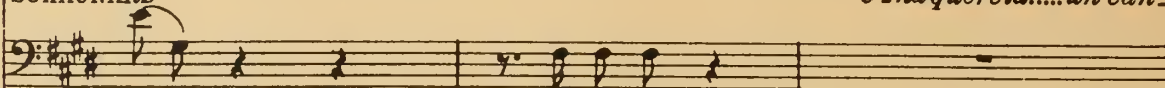
Old ras-cal!
Briccone!

MARCEL



He's an oak tree. He's a
U-na quercia!... un can-

SCHAUNARD

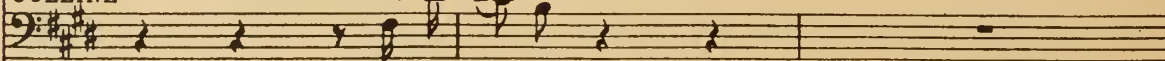


ras-cal!
-co-ne!

Old ras-cal!
Bricco-ne!

(slaps him on the
other shoulder)

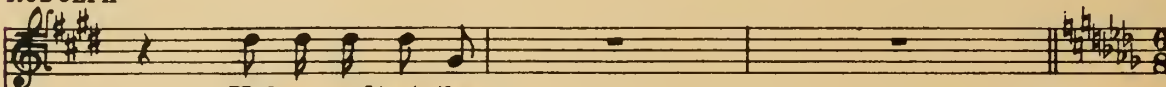
COLLINE



Vile se-du-er!
Sedut-to-re!



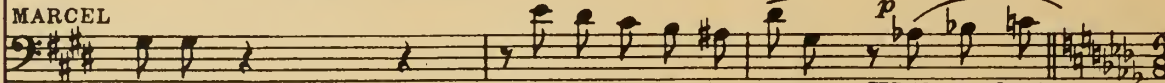
RUDOLPH



He has good taste then.
L'uomo ha buon gu-sto.

rall.

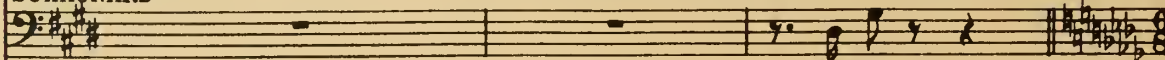
MARCEL



cannon.
-no-ne!...

Her hair was curly auburn With ar-dent
il crin ricciu-to e fulvo. Ei gon-go-

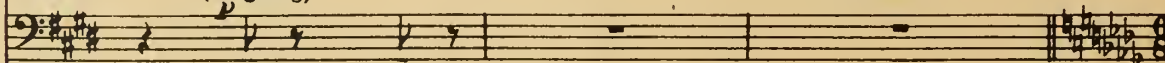
SCHAUNARD



Old knave.
Briccon!

BENOIT

(laughing)



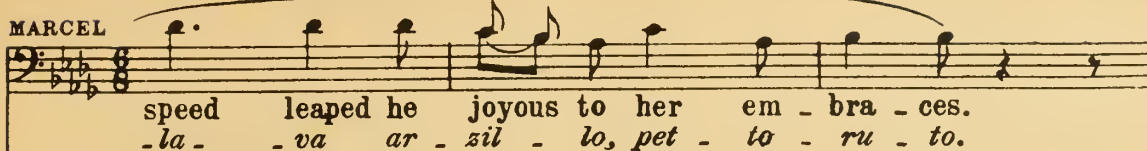
ha! ha!
ha! ha!

rall.



Lo stesso movimento ♩ = ♩.

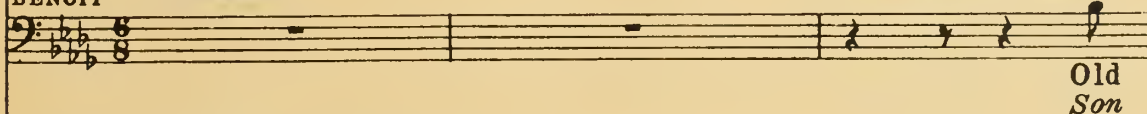
MARCEL



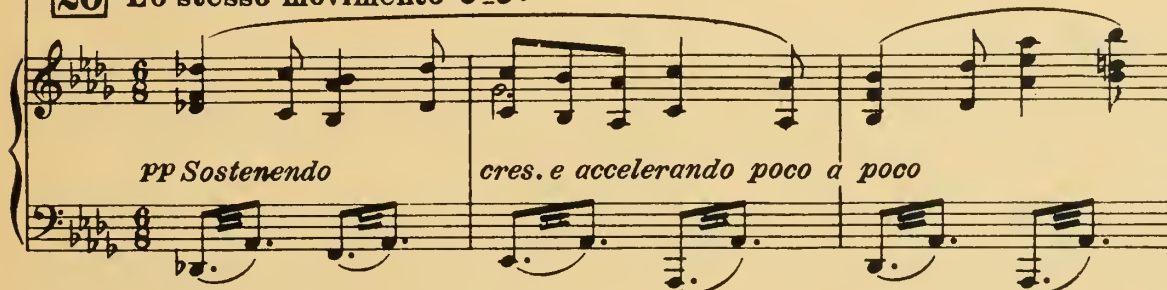
BENOIT

Sostenendo

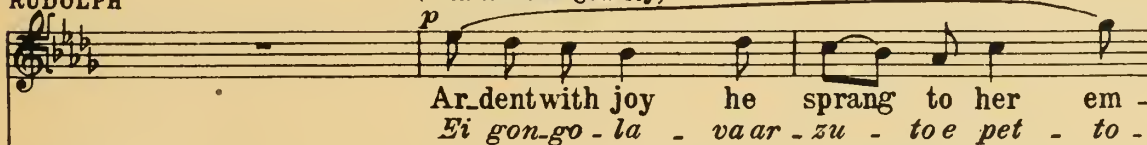
(with increasing exultation)



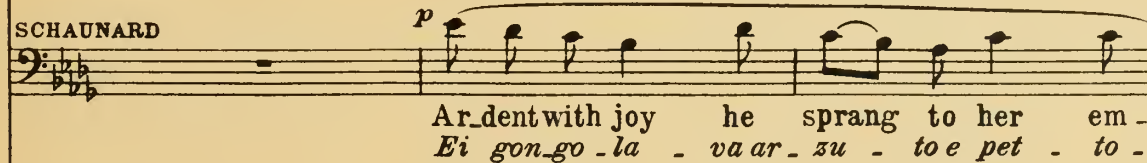
[20] Lo stesso movimento ♩ = ♩.



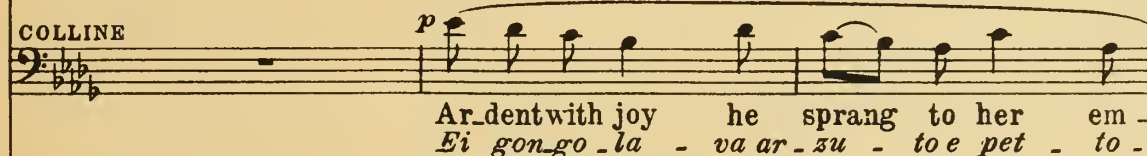
RUDOLPH

stringendo
(with ironical gravity)

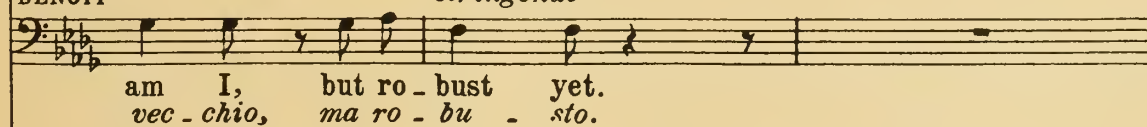
SCHAUNARD



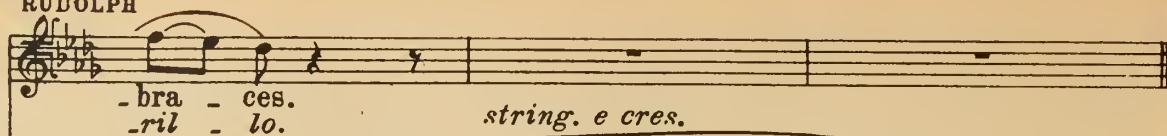
COLLINE



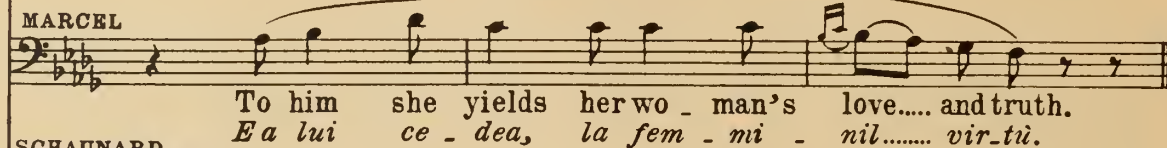
BENOIT

stringendo

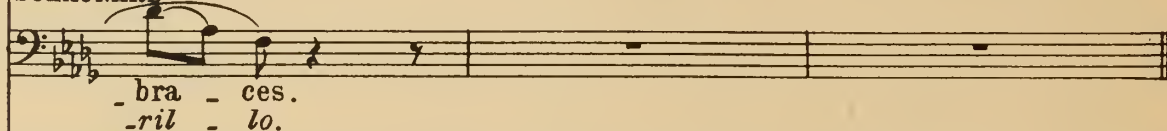
RUDOLPH



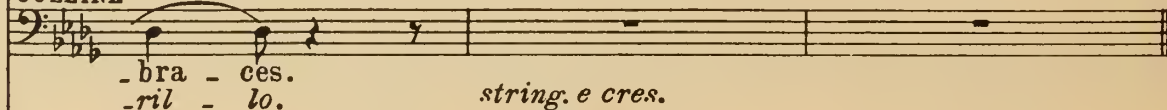
MARCEL



SCHAUNARD

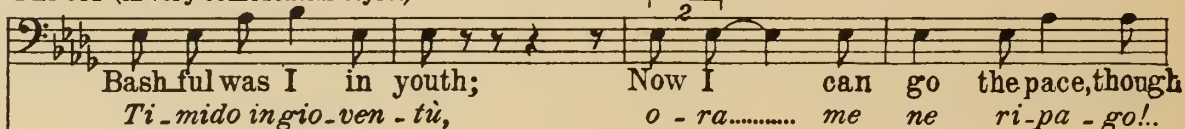


COLLINE



Più mosso

BENOIT (in very confidential style.)

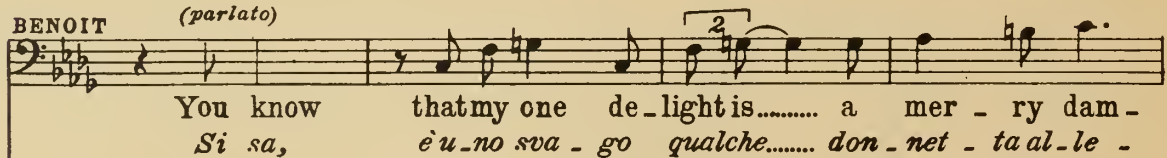


Più mosso



BENOIT

(parlato)



BENOIT

(accentuated)

Più mosso

- sel, You know I do not ask a
- gra... e un po'... Non di cou-na ba-

cres. molto e string.

f

Più mosso

BENOIT

rall.

corta

whale, nor world map to study, Nor like a full moon, a face round and rud-dy, But
- le - na o un mappamon-do o un vi-so ton-do da lu - na pie - na, ma

f

p.

sf

f rall.

p

BENOIT

Sostenuto

parlato

a Tempo

leanness, downright leanness, No, No, No! Lean womens'
ma-gra, pro-prio ma-gra, no, poi no! Le donne

Sostenuto

ff

mf a Tempo

f

BENOIT

poco rall:.....

Lento

claws of tentimes are scrat-chy, Their temper somewhat catchy. Full of
ma-gre son grat-ta-ca - pi e spes-so so - pra-ca-pi... e son

p

pp leggeriss.

poco rall:.....

ppp

Lento

BENOIT

Allegro ♩=152

aches too and mourning as my wife is my warn - ing.
 pie - ne di do - glie, per e - sem - pio mia mo - glie...

21 Allegro ♩=152

p *ff*

(bangs his fist down on the table and rises; the others follow his example; Benoit looks at them in bewilderment)

MARCEL

con forza *Sostenuto*

A wife poss - ess - ing, yet
 Que - st'uo - mo ha mo - glie e

Sostenuto
ff marcatis.

RUDOLPH

con forza *Sostenuto*

His vile pol - lu - tion em - pois - ons our
 E am - mor - ba, e ap - pe - sta la no - stra o -

MARCEL

con forza *Sostenuto*

thoughts con - fessing im - pure.
 scon - cie voglie nel cor!

SCHAUNARD

f

Foul shame!
 Orror!

COLLINE

f

Foul shame!
 Orror!

Sostenuto

(Benoit staggeringly rises and tries in vain to speak)

honest abode.
-nesta magion! *string.*

MARCEL *p*

With perfume we must fumigate!
Si abbru-ci del-lo zucchero!

SCHAUNARD

Hence!
Fuor! Mo-
È

COLLINE

Hence!
Fuor! Drive him forth, the re-probate.
Si di-scacci il re-probo!

string. e incalzando *cres.*

RUDOLPH (They surround Benoit, and gradually push him to the door)

Be si-lent.
Si-len-zio!

MARCEL

Be si-lent.
Si-len-zio!

SCHAUNARD

-ral-i-ty of-fend-ed Hence ex-pels you.
la mo-ra-le of-fe-sa che vi scac-cia!

COLLINE

(gridando) Be si-lent.
Si-len-zio!

BENOIT

But say, I say.
Io di... to di...

f incalzando *ff* *p*

MARCEL

Be silent.
*Silenzio!*Out, your lord - ship,
Via, si - gno - re!

SCHAUNARD

Be silent.
*Silenzio!*Out, your lord - ship,
Via, si - gno - re!

COLLINE

Be silent.
*Silenzio!*Out, your lord - ship,
Via, si - gno - re!

BENOIT

(continually more bewildered)

Sirs, I beg you.
*Miei si - gno - ri...**incalz. e cres.**ff*RUDOLPH (pushing Benoit outside the door)
*Sostenuto a Tempo*Hence a - way!
Via di qua!

MARCEL

Hence a - way!
Via di qua!

SCHAUNARD

Hence a - way!
Via di qua!

COLLINE

Hence a - way!
Via di qua!
Sostenuto a Tempo

RUDOLPH

(all standing at the door, looking towards the landing of the staircase)

*Meno**p**rall:.....*

MARCEL

Wish we your Lord - ship a pleas - ant Christmas.
...E buo - na se - ra a vo - stra si - gno -Wish we your Lord - ship a pleas - ant Christmas.
...E buo - na se - ra a vo - stra si - gno -

SCHAUNARD

Wish we your Lord - ship a pleas - ant Christmas.
...E buo - na se - ra a vo - stra si - gno -

COLLIN

Wish we your Lord - ship a pleas - ant Christmas.
...E buo - na se - ra a vo - stra si - gno -*Meno**ff**pp**dim:.....e.....rall:.....*

RUDOLPH (returning to the centre of the scene)

a Tempo (laughing)

-eve. Ah! ah! ah! ah!

MARCEL -ri... Ah! ah! ah! ah!

a Tempo (laughing)

-eve. Ah! ah! ah! ah! I have paid the last quart-er.

SCHAUNARD -ri... Ah! ah! ah! ah! Ho pa - ga - to il tri - me - stre!

a Tempo (laughing)

-eve. Ah! ah! ah! ah!

COLLIN -ri... Ah! ah! ah! ah!

a Tempo (laughing)

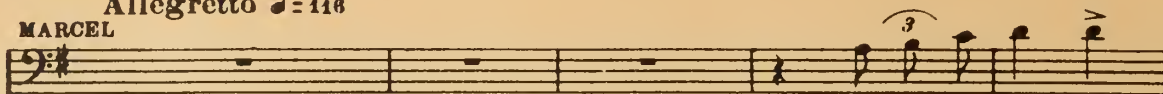
-eve. Ah! ah! ah! ah!

-ri... Ah! ah! ah! ah!

*a Tempo**Pdeciso*

Allegretto ♩ = 118

MARCEL



Long live the spend-er!
Vi - va chi spen - de!

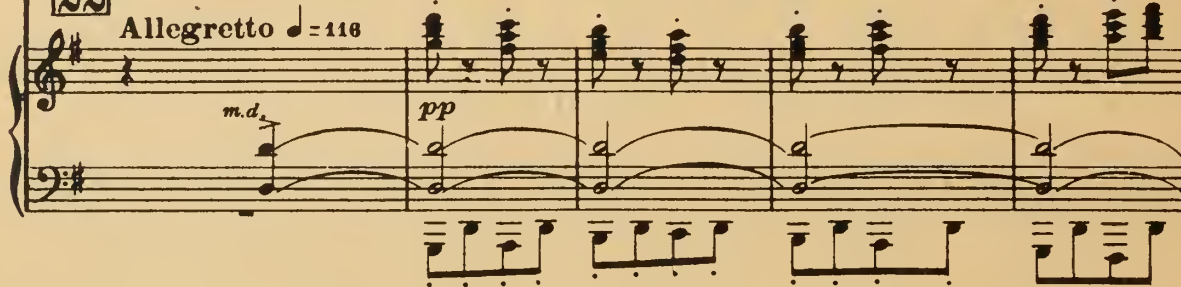
SCHAUNARD



In the Quartier La - tin Mo - mus a - waits.
Al Quartie - re La - tin ci at - ten - de Mo - mus.

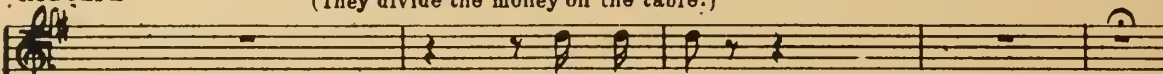
[22]

Allegretto ♩ = 118



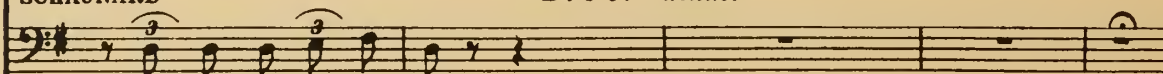
RUDOLPH

(They divide the money on the table.)



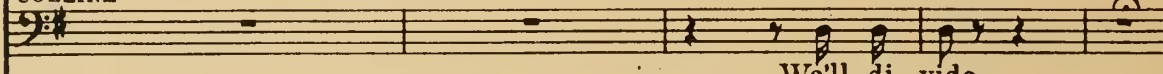
We'll di - vide.
Di - vi - diam!

SCHAUNARD



We'll the boo - ty di - vide.
Di - vi - diam o il bot - tin!

COLLINE



We'll di - vide.
Di - vi - diam!

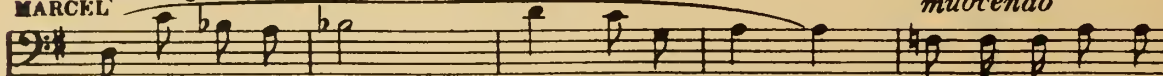


Meno

MARCEL

(holding out a cracked mirror to Colline)

muovendo

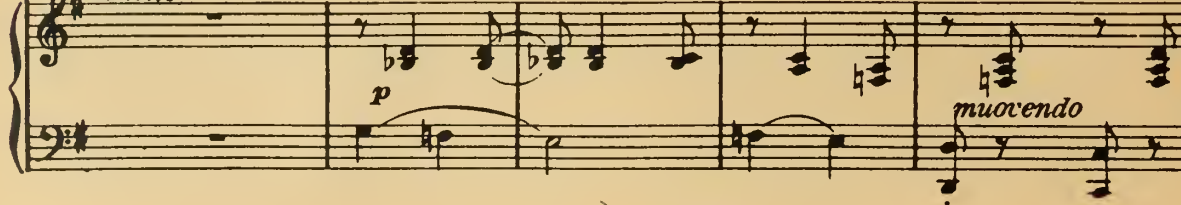


Beau - ty is a gift
Là ci son bel - tà

heav - en - des - cend - ed;
sce - se dal cie - lo.

Now you are rich, to
Or che sei ric - co,

Meno



MARCEL

rit.

de.cen.cy pay tri.bute, Bear! have your mane at - tend - ed.
 badu al - la de - cen - za. Or - so, rav - via - ti il pe - lo.

rit. col canto

COLLINE *a Tempo**rit.*

The first chance can find I will make ac - quaintance with a beard e.
 Fa - rò la co - no - scen - za la pri - ma vol - ta d'un bar - bi - ton.

a Tempo

p. rit.

COLLINE *a Tempo*

- ra - ser. To guide me to the monstrous outrage of a barber's
 - so - re. Gui - da - tem i al ri - di - co - lo ol - traggio d'un ra -

a Tempo

COLLINE

wea - pon. Let's
 - so - io. An -

pp

RUDOLPH

MARCEL (humorously) *p* Io

SCHAUNARD (humorously) *f* We go! *p* An-diam!

COLLINE We go, we go! *p* An-diam! an-diam! (humorously)

go..... *f* -diam!... We go! *pp* Andiam!

RUDOLPH Andantino ♩ = 92

stay here, finish must I the ar-ti-cle for my new jour-nal The
re - sto per ter-mi-nar l'ar-ti-co-lo di fon-do del "Ca -

Andantino ♩ = 92

23 *pp*

RUDOLPH

Beaver!" Five minutes only, I know well the work.
-storo." Cin-que minuti. Co - nosco il mestier.

MARCEL

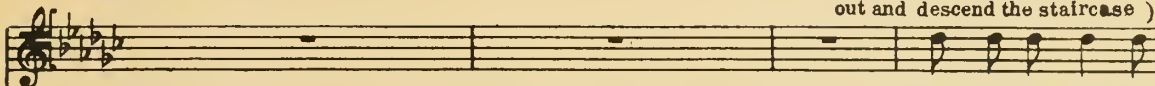
Be quick, then.
Fa pre - sto.

COLLINE

We'll await you
T'aspetterem dab.

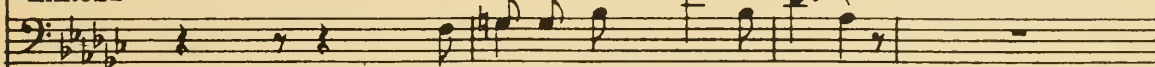
(takes a light from the table
and goes to open the door; Mar-
cel, Colline and Schaunard go
out and descend the staircase)

RUDOLPH



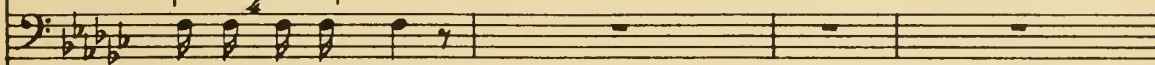
Five minutes on - ly
Cin-que mi-nu-ti.

MARCEL



De-lay and you'll hear the chorus.
Se tar - di, u - drai che co-ro!

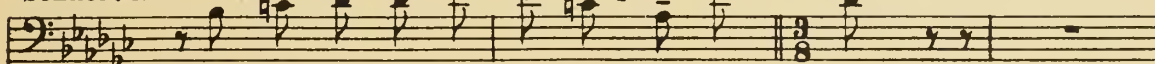
COLLINE



at the porter's lodge.
-bas-so dal por-tier.



SCHAUNARD



Allegro vivo. (I. tempo)

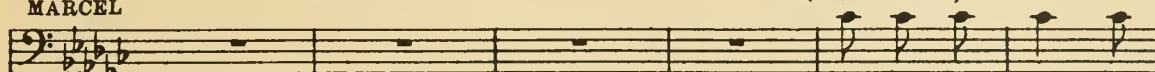
You must cut short the Beaver's growing tale!
Ta-glia cor-ta la co-da al tuo Ca - stor!

24 Allegro vivo. (I. tempo)



MARCEL

(from without)



Look to the stair-case;
Occhio al-la sca - la.



RUDOLPH

(on the landing near the open door
holding up the candle)

Go slowly!
A - da - gio!

MARCEL

keep well to the handrail.
Tienti al - la rin - ghie - ra.

pp

SCHAUNARD

(the voices of Marcel, Schaunard and Colline continually receding)
(from without)

May the por - ter be
Ma - le - det - to por -

COLLINE (from without)

How plagu - ing dark tis!
E' bu - io pe - sto!

f

SCHAUNARD

damned!
COLLINE - tier!

(crying out)

I have tum - bled!
Ac - ci - den - ti!

(noise as of one falling)

f *ff*

RUDOLPH

rapidamente

Col - line, are you dead yet?
Col - li - ne, sei mor - to?

ppp

MARCEL

(further off)

Come quickly!
Vien presto!

COLLINE (In the distance from the bottom of the staircase)

Not this time!
*Non an - cor!**pp*

(Rudolph shuts the door, puts down the light, clears a corner of the table, places on it pen and paper, then sits down and sets himself to write after having put out the other candle which had remained burning.)

*a Tempo**pp***25** Allegretto

(writes, breaks off, thinks, turns again to write)

pp

(Is restless, destroys the writing and throws

mf

RUDOLPH

down the pen)

(to himself)

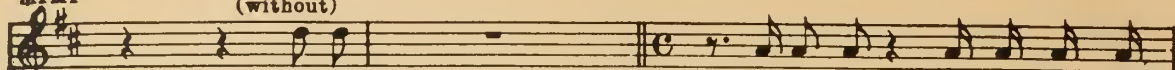
(A timid knock on the door is heard)

I'm out of humour!
Non sono in ve - na.

Lento

MIMI

(without)



RUDOLPH

Pardon.

Scusi.

(rising)

Excuse me.

Digrazia,

My candle's gone

mi s'è spento il

Who's there?

Chi è la!?

'Tis a la.dy!

U-na donna!

Lento

ppp



MIMI

(at the door with an extinguished candle and a key)

out.

lume.

Pray, would you?..

Vor - reb-be?..

No, I thank you!

Non occor - re.

RUDOLPH (runs and opens)

has it?

Ecco.

Pray, be seated a moment.

S'accomodi un momento.

MIMI

All^o agitato

(enters, but is seized with a fit of coughing)

RUDOLPH

(pressing)

(pressing)

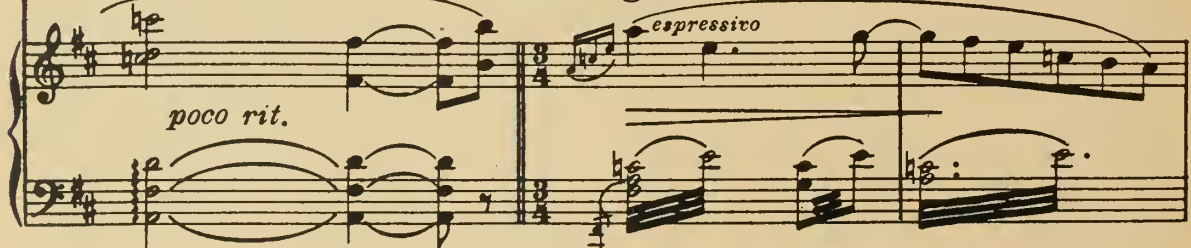
I beg you enter.

La prego, entri.

Are you not well?.....

*Si sen-te ma - le?*All^o agitato*espressivo*

poco rit.



MIMI

(coughs)

No...
No...Nothing.
nul - la.

RUDOLPH

You are quite pale!
Im - pul - li - di - sce!*accelerando*

MIMI

poco rall.(swoons, and Rudolph has hard-
ly time to support her and place
her on a chair while she dropsMy breath!.. 'tis the staircase...
Il re - spir..... Quelle sca - le...*poco rall.**pp**pp*

her candlestick and key)

RUDOLPH

(Embarrassed)
a piacere

(goes to fetch

What can I do to aid her? Ah!
Ed o - ra co - me fac - cio?.. Co -**Allegretto sostenuto**

(looking at her with great interest)

RUDOLPH

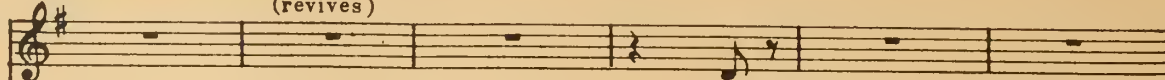
water and sprinkles it on her face)

Lento a piacerethis!
- si!How ve - ry pale her face is!
Che vi - so d'am - ma - la - ta!**Allegretto sostenuto***pp**col canto*

Andante moderato ♩=88

MIMI

(revives)

Yes!
Si.

RUDOLPH

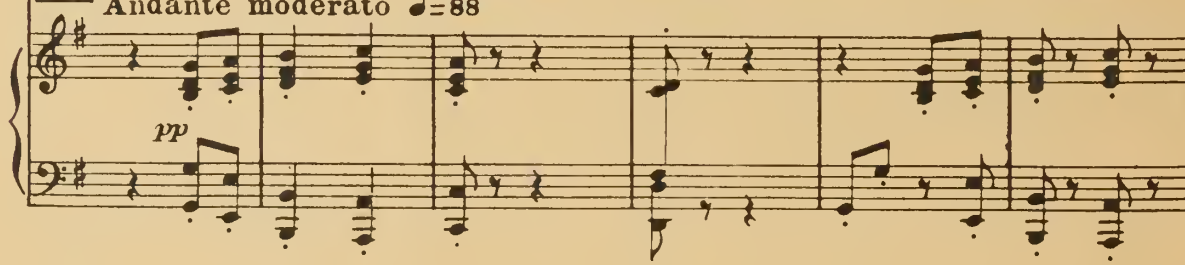


Do you feel better?

Here'tis ve - ry

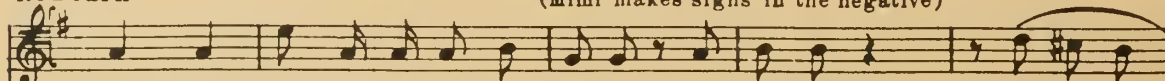
26

Andante moderato ♩=88

*Si sen-te meglio?**Qui c'è tan - to*

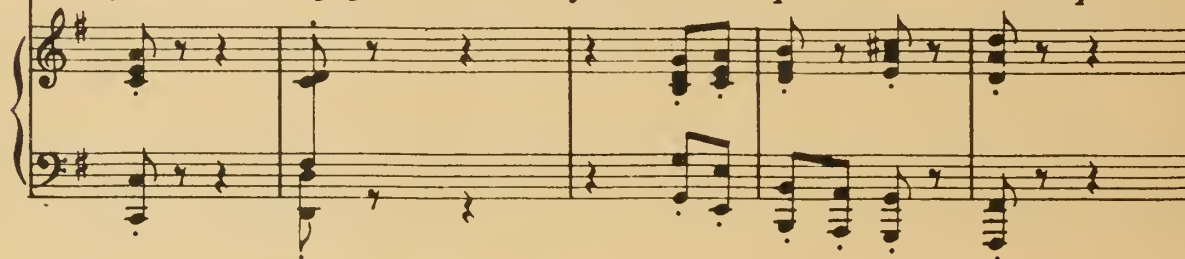
RUDOLPH

(Mimi makes signs in the negative)

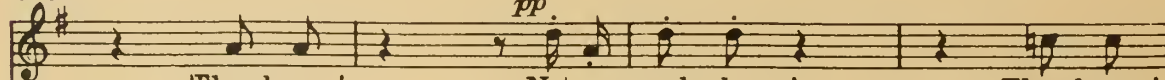


chil - ly, Nearer the fire be seated an instant!

A lit - tle

*fred - do. Seg - ga vi - ci - no al fuoco... A - spet - ti...**un po' di*

MIMI

pp

'Thank you!

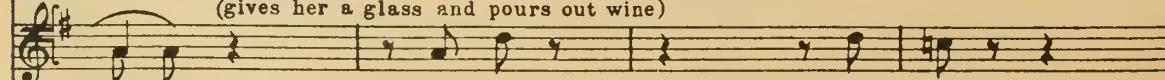
Not so much, please!

Thank you!

*Gra - zie.**Poco, po - co.**Gra - zie.*

RUDOLPH

(gives her a glass and pours out wine)

wine
*vi - no...*For you.
*A lei.*Like this?
Co - si?

MIMI (drinks)

(rising, looks for her candlestick)

59

lento
RUDOLPH

Now please al-low me to light my candle, I'm feeling much
O - ra per-metta che accenda il li-me. E tut-to pas-

How lovely a maiden!
(Che bella bam-bi-na!)

MIMI

(prepares to go)

better.
-sa-to.

Yes!
Si!

Thank you!
Gra-zie.

RUDOLPH

(sees the candlestick on the floor, picks it up, re-
lights it and hands it to Mimi without speaking.)

What? so quickly?
Tan-ta fret-ta?

MIMI

(outside)
a piacere

Now, good evening.

Buona se-ra.

Oh! how
Oh! sven-

RUDOLPH

(accompanies her to the door)

rall.

dolce

(returns suddenly
to the table)

Now, good evening.

Buona se-ra.

27

pp

rall.

col canto

Un poco più mosso ♩=126

MIMI

(re-entering, but stops on the threshold of the door which remains open)

stu - - pid, how stu - pid, the key of my poor cham-ber,
 - ta - - ta, sven - ta - ta! La chiu-ve del-la stan - za

Un poco più mosso ♩=126

p con agitazione

MIMI

where can I have left it?
 do - ve l'ho la - scia - - ta?

RUDOLPH

Come, stand not in the door - -
 Non sti - a sul - l'u - -

mf

MIMI

(Mimi's light goes out)

Good gra - cious!
 Oh Di - o!

RUDOLPH

-way, your can - dle is flick - ring in the wind.....
 - scio; il lu - me va - cil - la al ven - - to.

dolce

MIMI

please light it just once more!
Tor - ni ad ac - cender - lo.

RUDOLPH

(Runs with his candle, but as he nears the door his light
 too is blown out; the room remains in darkness.)

Oh dear!
Oh Dio!...

Now there's mine gone
An - che il mio s'è

MIMI

(groping about she reaches the table
 and deposits the candlestick)

Ah! and the key where can it be?
Ah! e la chiave o - ve sa - rà?

RUDOLPH

(finds himself near

out, too.
spen - to!

What a
Bu - io

MIMI

I'm so sor - ry.
Di - sgrazia - ta!

RUDOLPH

the door and fastens it)

nuisance!
pe - sto!

Where can it be?.....
O - ve sa - rà?.....

(with politeness, and advancing cautiously)

MIMI

Pray for - give your tiresome little neigh-bour.
 Im - por - tu - na è la vi - ci - na...

28

mf

MIMI

Pray for - give your tire - some
 Im - por - tu - na è la vi -

RUDOLPH (Turns where he hears the voice)

Nothing, I as - sure you!
 Ma - le pa - rel...

p

MIMI

(looks for the key on the floor, sliding over it)

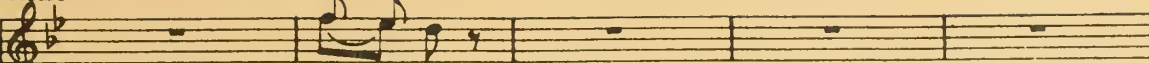
neigh - bour.....
 - ci - na.....

RUDOLPH

Do not men - tion it, I pray you.
 Co - sa di - ce, ma le pa - re!

p

MIMI



Look for it.
Cer - chi

RUDOLPH



(knocks against the

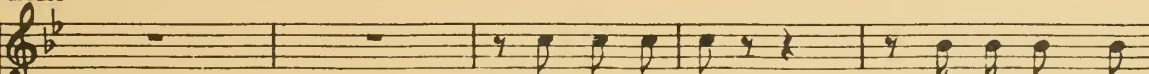
I'm look - ing!
Cer - co.

dolce e legato

29

*dolce**p**p*

MIMI



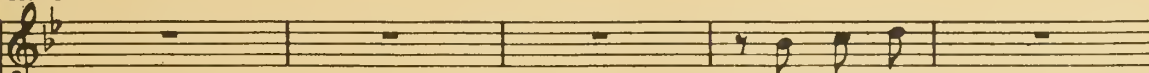
RUDOLPH

Where can it be? Have you found it?
table, deposits his candlestick and *O - ve sa - rà?..* *L'ha tro - va - ta?..*
searches for the key with his hands on the floor) (Finds the key; lets an exclamation

Ah!
Ah!



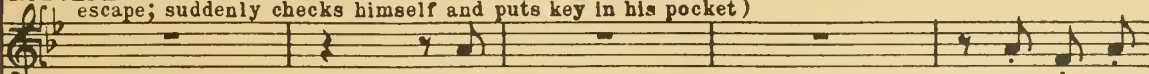
MIMI



I think so.
Mi par - ve...

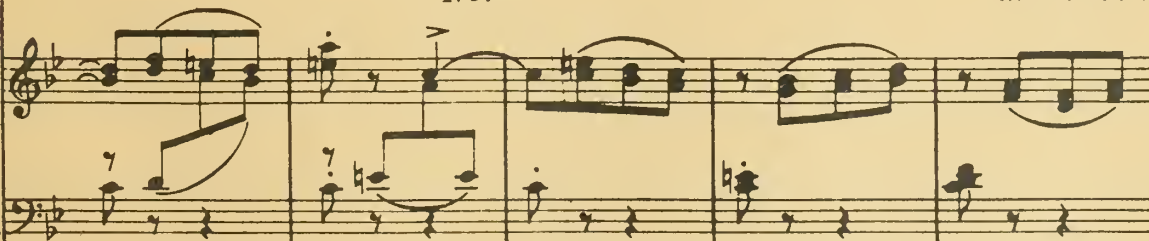
RUDOLPH

(escape; suddenly checks himself and puts key in his pocket)



No!
No!

In ve - ry.
in ve - ri -



MIMI

(searches by feeling)

RUDOLPH

Found it?

Cer - ca?

(feigns to search;

truth.

-tà!

rit.

a Tempo

rall. un poco

f

p

RUDOLPH

but guided by Mimi's voice and movement, tries to approach her)

Not yet!

Cer - co!

(Mimi stoops to the floor,

f espressivo
rall.

p

MIMI

continually feeling; at this moment Rudolph approaches her, and stooping, his hand meets Mimi's)

Andantino affettuoso ♩=58

Ah!

Ah!

(holding Mimi's
dolcissimo

RUDOLPH

30

Andantino affettuoso ♩=58

Your
Che

dim. e rall:.....pp stentate

sfz

RUDOLPH

ti-ny hand is frozen! Let me warm it in to life. Our search is
 ge-li-da ma-ni-na, se la la-sci riscaldar. Cer-car che

pp

RUDOLPH

use-less; In darkness all is hid-den.
 gio-va? Al bu-io non si tro-va.

m.s.

RUDOLPH

Ere long the light of the moon shall
 Ma per for-tu-na è una not-te di

RUDOLPH

rall.: *affrett.* *poco rit.:*

aid us, Yes, in the moon-light our search let us con-tin-ue. So
 lu-na, e qui la lu-na l'ab-bia-mo-vi-ci-na. A-

rall.: *affrett.* *poco rit.:*

(Mimi tries to withdraw her hand)

RUDOLPH a Tempo

list-en, pretty maiden, while I tell you in a mo-ment Just who I
-spet-ti si-gno-ri-na, le di-rò con due pa-ro-le chi son, chi

pp a Tempo *m.s.* poco rall:.....

RUDOLPH

am, What I do, and how I live.....
son, e che fac-cio, co-me vi-

..... *pp* a Tempo *poco affrett.* a Tempo

(Mimi is silent; Rudolph lets go her hand, when recalling she finds a chair, into which she drops as if overcome by emotion)

RUDOLPH

..... Shall I? I
-vo. Vuo - - - le? Chi

pp *rall:.....* *Red.* *

RUDOLPH

Andante sostenuto

31 am, I am, I am a po-et. What's my em-
son? chi son? Sono un po-e-ta. Che co-sa

Andante sostenuto *p* *pp*

RUDOLPH

-ployment? Writ - ing! Is that a liv - ing? Hardly!
fuc - cio? *Scri - vo. E co - me vi - vo?* *Vi - vo.*

p espress. *rall.....*

RUDOLPH

Andante lento ♩ = 52

I've wit tho' wealth be wanting; Ladies of rank and
In po - ver - tà mia lie - ta scia - lo da gran si -

32 *dolce* *Andante lento ♩ = 52* *pp*

RUDOLPH

fashion... all inspire me with passion, In dreams and fond ill - us - ions or castles in the
- gno - re... rime ed in - ni d'a - mo - re. Per so - gni e per chi - me - re e per castelli in

pp

RUDOLPH

air..... Richer is none on earth than I! Bright
a - ria.... l'a - ni - ma ho - mi - li - o - na - ria. Tu -

allarg. *rit. con molt. espress.* *cres.* *allarg.* *f* *rit.* *ppp*

RUDOLPH

eyes as yours, be - lieve me,..... Steal my price-less
Sostenendo largamente *dal mio* for - zie - re..... ru - ban tutti i gio -

p con grande espress.

RUDOLPH

jew - els In Fan - cy's store - house cher - ish'd. Your
dolciss. - iel - li due la - dri:gli oc - chi bel - li. V'en -

RUDOLPH

ro - guish eyes have robb'd me, Of all my dreams be - reft me,
dolciss. - trar con voi pur o - ra, ed i miei so - gni usa - ti

p

RUDOLPH

*poco allargando**con anima*

dreams that are fair yet fleet - ing..... Fled are my tru - ant
poco allargando e i bei so - gni mie - i..... to - sto si di - le -

p

RUDOLPH

*dolciss.**molto rall.**a Tempo*

fan - cies, Regrets I do not cher - ish.
 - guar!..... Ma il fur - to non m'ac - co - ra

33

dim. *molto rall.* *a Tempo* *pp*

Opp.

break - ing, now gold - en love is
 stan - za la spe -

RUDOLPH

f con anima *cres.* *allarg.*

For now..... life's rosy morn is break - ing, now gold - en love is
 poi - ché,..... poichè v'ha pre - so stan - za la dol - ce spe -

RUDOLPH

p *dolciss.*

wak - ing!.....
 - ran - za!.....

Now that I've told my sto - ry,
 Or che mi co - no - sce - te

34 *ppp allarg. sempre*

RUDOLPH

con anima stentando *allarg.*

pray tell me yours, too, tell me frankly, who are you?
par-la - te vo - i, deh! par-la - te. Chi sie - te?

pp *f con anima* *allarg. p*

RUDOLPH

rall.

(Mimi a little hesitating, but decides to speak)

Say will you tell?.....
Vi piac - cia dir!.....

pp *col canto* *ppp allarg. e dim. molto*

MIMI

(still seated)
*con semplicità*Andante lento $\text{♩} = 40$

Yes. They call me Mi - mi, But my name is Lu -
Sì. Mi chia-ma-no Mi - mi, ma il mio no - me è Lu -

35 *pp* *p* *pp*

MIMI

- ci - a..... My sto - ry is a short one..... Fine sat - in
 - ci - a..... *La sto - ria mia è bre - ve..... A te - la o a*

ppp

MIMI

stuffs or silk I deft-ly em - broi-der; I am content and
 se - ta ri - camo in ca-sa e fuo - ri... Son tran-quil - la e

espress.
pp

MIMI

hap-py, The rose and li - ly I make for pas - time... These
 lie - ta ed è mio sva-go fur gi - gli e ro - se..... Mi

rall:.....
pp
rall:.....

Andante calmo ♩=54

MIMI

dolcemente
 flow-ers give me pleasure as in magical accents They speak to me of
 [36] *dolce* *molto piano* *Andante calmo ♩=54*
 piaccion quel - le co - se che han st dolce ma-lì - a, che par-la-no d'a-

MIMI

rit.
 love, of beau-teous spring time..... Of
 - mor, di pri - ma - ve - re,..... che

col canto
pp

MIMI

fan - cies and of vi - sions bright they tell me,..... such as
 par - la - no di so - gnie di chi - me - re,..... quel - le

pp

MIMI

a Tempo

po - ets, and on - ly po - ets know, Do you hear me?
 co - se che han nome po - e - si - a... Lei m'in - ten - de?

RUDOLPH

(moved)

a Tempo

Yes.
Sì.

rall:..... *rall:.....*

MIMI

Lentamente

They call me Mi - mi, But I know not why!
 Mi chiama - no Mi - mi, il per - chè non so.

Lentamente
molto espressivo *pp* *pp* *pp*

Allegretto moderato ♩ = 144

MIMI

con semplicità

All by my - self I take my frugal sup - per; To mass not oft re -
 [37] So - la, mi fo il pran - zo da me stes - sa. Non va - do sempre a

Allegretto moderato ♩ = 144
p

MIMI

poco rall:..... a piacere

-pair-ing, Yet oft I pray to God. In my room live I lone-ly,
 mes-sa ma prego assai il Si-gnor. Vi-vo so-la, so-let-ta,

pp poco rall:..... col canto

MIMI

a Tempo

Up at the top there in my lit-tle cham-ber A-bove the
 là in u-na bian-ca ca-me-ret-ta: guar-do sui

a Tempo

p

MIMI

*poco rall:.....**Andante molto sostenuto**con molta anima*

housetops so lof-ty. Yet, when the frost is
 tet-ti e in cie-lo, ma quando vien lo

poco rall:.....

Andante molto sostenuto

38

pp

MIMI

ov-er, There first the sunlight greets me.....
 sge-lo il pri-mo so-le è mi-o.....

cres. poco a poco

MIMI

*con grande espansions**allarg.*

Spring's first sweet fra-grant kiss is mine!..... is
il pri - mo ba - cio del - l'a - pri - - le è

MIMI

*a Tempo con espansione intensa**rall.....*

mine!..... Her first bright sun - beam is
mi - - o!..... il pri - - mo so - - le è

MIMI

*I. Tempo andante agitando appena**Sostenendo*

mine! A rose, as her pe - tals are ope - ning, Do I tenderly
mi - - o! Ger-mogliain un va - so u - na ro - sa... Foglia a foglia la

*I. Tempo andante agitando appena**Sostenendo*

MIMI

*allarg.**ten.*

cher - ish. Ah! What a charm lies for me in her
spi - o! Co - sì gen - til il pro - fu - mo d'un

*allarg.**col canto*

MIMI

calmo come prima

75

frag - rance!..... A - las! those flow'rs I
fior..... Mai fior ch'io fac - cio, ahi.

calmo come prima *pp* *ppp*

MIMI

make, The flow'rs I fa - shion, a - las! they have no
-mè!..... i fior ch'io fac - cio, ahi - mè, non han - no o-

poco rit:.....

MIMI

senza rigore di tempo con naturalezza

per - fume! More than just this I cannot find to tell you,
do - re! Altro di me non lesa pre - i narra - re:

a Tempo *rall:.....*

pp

MIMI

I'm a tiresome neighbour that at an awkward moment intrudes up-on you.
so - no la sua vi - ci - na che la vien fuo - ri d'ora a impo - tu - nare

rall.

(At the shouts of his friends Rudolph is annoyed)

Allegretto ♩ = 100

MARCEL

a piacere

Hallo! you hear not!
O-!à. Non sen-ti?

(From the courtyard)

SCHAUNARD *a piacere*

Eh! Rudolph!
Ehi! Rodol-fo!

(from below)

COLLINE

a piacere

Ho! Ru_dolph!
Ro - dol - fo!

39

Allegretto ♩ = 100

col canto

RUDOLPH (Getting more annoyed, Rudolph finds his way to the window and opens it to answer his friends in the courtyard; from the open window enter a few rays of moonlight brightening the room.)

I have
Scrivo an

MARCEL

Don't dawdle!
Lu-ma-ca!

SCHAUNARD

Do not tar_ry, idler?
Ac_ci_denti al pigro!

COLLINE

Poe - taster, come!
Po - e - tu - co - lo!

MIMI

(Approaching the window a little)

77

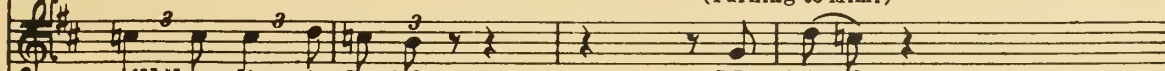


Who are they?

RUDOLPH

Chi son?

(Turning to Mimi)

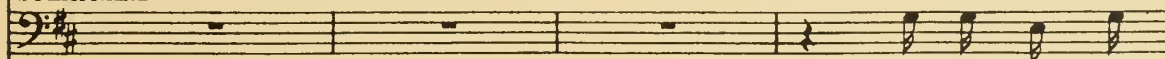
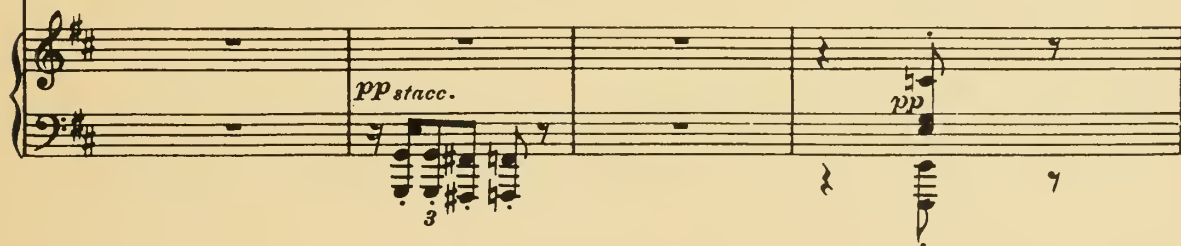


still three lines to finish.

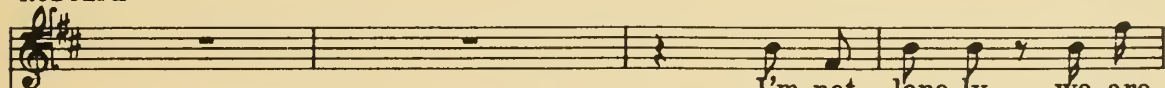
My friends.

*-cor tre righe a vo-lo.**A-mi-ci.*

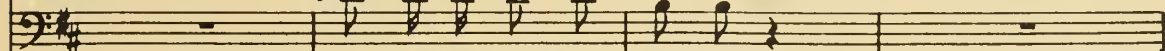
SCHAUNARD

Come, or you will
Sen-ti-rai le

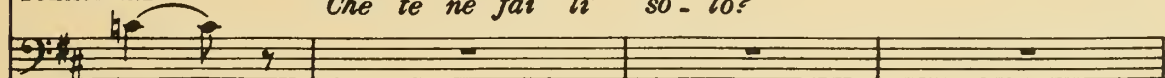
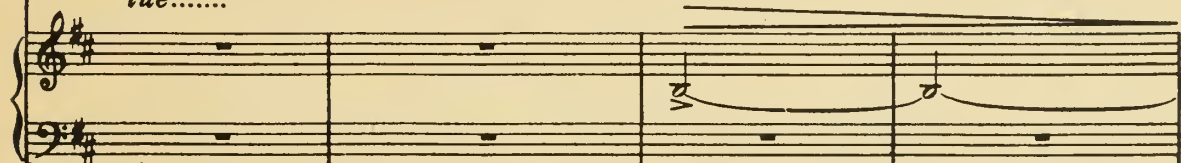
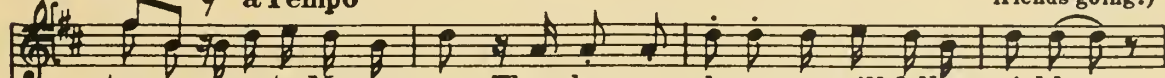
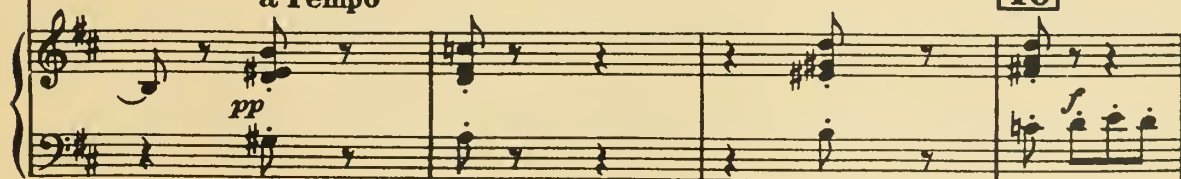
RUDOLPH

I'm not lone-ly, we are
Non son so-lo. Siamo in

MARCEL

What do you there so lone-ly?
Che te ne fai lì so-lo?

SCHAUNARD

catch it!
tue.....RUDOLPH *a Tempo*two, so to Mo-mus, on. There keep us places; we will follow quickly.
du-e. Andate da Mo-mus, te-ne-te il posto, ci sa-remo to-sto...(remains still at
the window to
make sure of his
friends going.)*a Tempo*

40

A

115494

A

(Mimi goes still nearer to the window, so that the moon's rays fall upon her)

MARCEL

(gradually departing)

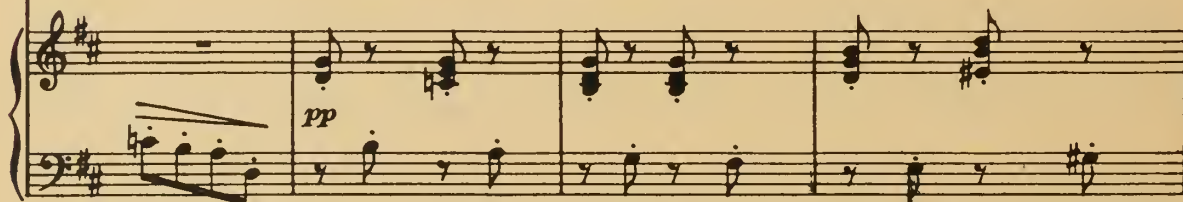
p
Mo-mus, Momus, Mo-mus, Gent-ly and soft-to sup-per let us
Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

SCHAUNARD

p
Mo-mus, Momus, Mo-mus, Quiet and soft-ly we'll to sup-per
Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

COLLINE

p
Mo-mus, Momus, Mo-mus, Soft-ly and quiet we'll to sup-per
Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne



MARCEL

perdendosi

go..... And po-etry let flow.....
via..... Tro-vò la po-e-sia!.....

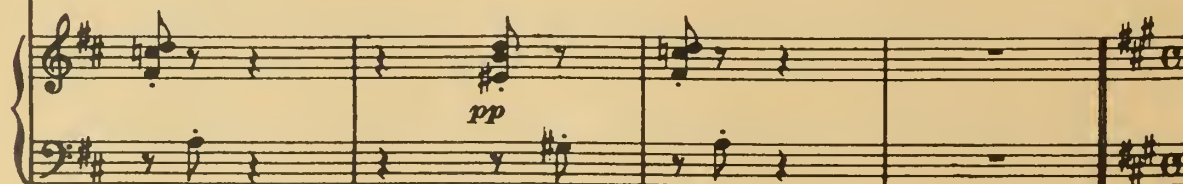
SCHAUNARD

go. Momus, Mo-mus, Momus, Mo-mus, Momus!
via. Momus, Mo-mus, Momus, Mo-mus, Momus!

COLLINE

perdendosi

go. Momus, Mo-mus, Momus, Mo-mus, Momus!
via. Momus, Mo-mus, Momus, Mo-mus, Momus!



Largo sostenuto $\text{♩} = 58$

79

(Turning, Rudolph sees Mimi as if wreathed in light and contemplates her ecstatically)

RUDOLPH

p *3* *dolciss.*

Lovely maid in the moon - light..... Your face en-
O so - a - ve fan - ciul - la,..... o dol - ce

MARCEL

And poe - try let flow.....
Tro - vò la po - e - si - a.....

41

Largo sostenuto $\text{♩} = 58$

RUDOLPH

- tran - cing like radiant se - raph from on high ap - pears.....
vi - so di mi - te cir - con - fu - so al ba - lu - nar,.....

MARCEL

RUDOLPH

As thus I watch you,..... The dream that I would ev - er, ever dream re -
in te, rav - vi - so..... il so - gno ch'io vor - re - i sem - pre so -

MIMI

(with emotion)
con anima

Love a lone o'er
Ah! tu sol co-

RUDOLPH

- turns.
- gnar!

Heart to heart, and
Fre- mon già nel-

fff largamente sostenuto

ff cres. molto

MIMI

heartshas sway..... Ah Love! to thee do we sur-
mandi, a - mor!..... tu sol co-man- di, a-

RUDOLPH

Soul to soul, Love binds us in his fet- ters.
- l'a - ni - ma..... le dol-cez- ze e - stre- me.

P espressivo

dim.

MIMI

sostenendo

- ren - der.....
- mo - re!.....

RUDOLPH

(placing his arm round Mimi)

pp

Love now shall rule..... our
Fre - mon nel-l'a - nima.....

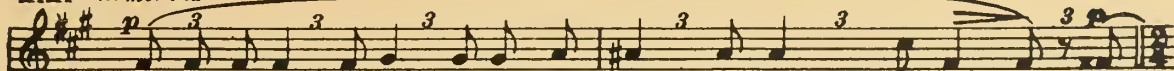
ppp sostenendo

m.s.

(yielding to her lover's embrace)

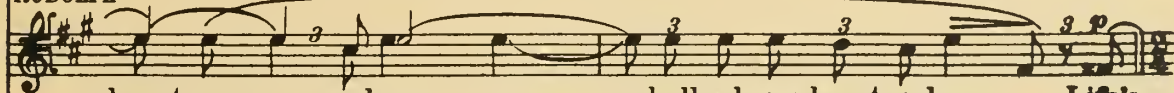
81

MIMI *mormorando*



Sweet to my soul the ma_gic voice of love its mu_ sicchant eth Life's
Oh! co-me dol - ci sen - do - no le sue lu - sin - ghe al co - re... fu

RUDOLPH



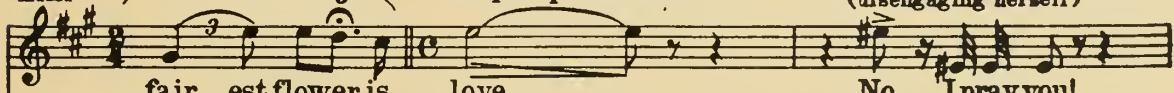
hearts..... a lone..... shall rule our hearts a lone..... Life's
..... dol - ces - se estre - me,..... fre - mon dol - cesse estre - me, nel



MIMI

Sempre più sostenuto

(disengaging herself)



fair - est flower is love.....

No, I pray you!

RUDOLPH

sol co - man - dia - mor!.....

(kisses Mimi)

No, per pie - tà!

dolcissimo



fair - est flower is love.....

My

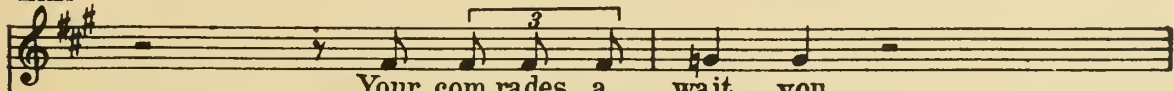
ba - cio fre - mea - mor!.....

Sei

Sempre più sostenuto



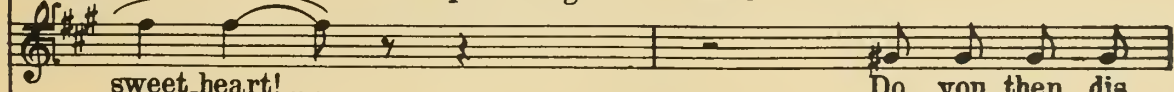
MIMI



Your comrades a - wait you.

RUDOLPH

Và - spet - tan gli a - mi - ci...



sweet heart!.....

Do you then dis -

mi - a!.....

Già mi man - di



MIMI (hesitating)
I should like - no, I dare not...
Vorrei dir... ma non o - so...

RUDOLPH (gently)
- miss me? Say!.....
vi - a? Di'.....

ppp armonioso
Red.

pppp m.d.
* Red.

MIMI *rit.:.....* (coquettishly) Calmo
Could I not come with you?
Se ve-nis - si con voi?

RUDOLPH (surprised)
What? Mi-mi!
Che?... Mi-mi!

Calmo

43 *espress.* *poco affrett.*

col canto
pp

RUDOLPH (insinuatingly)
It would be much more pleasant here to stay, outside 'tis
Sa-reb - be co - si dol-ce re-star qui. C'è freddo

MIMI (With great abandon) *rall:..... rit. molto.....*

I'll be al- ways near you!
Vi sta-rò vi-ci-na!...

RUDOLPH

chil-ly. On re-
fuo-ri... Eal ri-

rit. molto

rall. e dim. molto *pppp*

MIMI (archly) $\text{♩} = 58$ (gives her arm to Rudolph)

Who knows, sir? Very well, I o-
Cu-rio-so!... (very gracefully to Mimi) Obbedi-sco, si-

RUDOLPH (lovingly aids Mimi to put on her shawl) *p* *dolciss.*

-turning? Take my arm, my lit-tle maiden
-tor-no? Dammi il braccio mia pic-ci-na....

$\text{♩} = 58$

pp *pp dolciss.*

MIMI (They go arm in arm to the door) *sostenuto* (with abandon) (they go out)

-bey!..... I love thee.....
-gnor!..... Io t'a-mol.....

RUDOLPH *pp* *sostenuto*

You love me? Say.....
Che m'a-mi di.....

sostenuto *mf.*

MIMI (behind) *perdendosi*

My love, My love!..... My
A - mor! A - mor!..... A -

RUDOLPH (behind) *perdendosi*

My love, My love!..... My
A - mor! A - mor!..... A -

ppp *allargando*

MIMI *pp perdendosi* (curtain)

love!.....
-mor!.....

RUDOLPH *pp perdendosi*

love!.....
-mor!.....

pppp *m.s.* *molto rall. e dim.*

due Red.

SECOND ACT

85

«... Gustave Colline, the great philosopher; Marcel, the great painter; Rudolph, the great poet; and Schanard, the great musician - as they were wont to style themselves - regularly frequented the Cafè Momus where, being inseparable, they were nicknamed the four musketeers.

Indeed they always went about two together, played together, dined together, often without paying the bill, yet always with a beautiful harmony worthy of the Conservatoire Orchestra.»

«... Gustavo Colline, il grande filosofo; Marcello, il grande pittore; Rodolfo, il grande poeta; e Schanard, il grande musicista - come essi si chiamavano a vicenda - frequentavano regolarmente il Caffè Momus dove erano soprannominati: I quattro Moschettieri: perchè indivisibili.

«Essi giungevano infatti e giocavano e se ne andavano sempre insieme e spesso senza pagare il conto e sempre con un «accordo» degno dell'orchestra del Conservatorio.»

Mademoiselle Musetta was a pretty girl of twenty...

Very coquettish; rather ambitious; but without any pretensions to spelling.

Oh, those delightful suppers in the Quartier Latin!

A perpetual alternative between a blue brougham and an omnibus; between the Rue Breda and the Quartier Latin.

Well, what of that? From time to time I feel the need of breathing the atmosphere of such a life as this. My madcap existence is like a song; each of my love-episodes forms a verse of it; but Marcel is its refrain.

«Madamigella Musetta era una bella ragazza di venti anni...

«Molta civetteria, un pochino di ambizione e nessuna ortografia...

«Delizia delle cene del Quartiere Latino...

«Una perpetua alternativa di brougham bleu e di omnibus, di via Breda e di Quartiere Latino.

«- O che volete? - Di tanto in tanto ho bisogno di respirare l'aria di questa vita. La mia folle esistenza è come una canzone; ciascuno dei miei amori è una strofa, - ma Marcello ne è il ritornello. -»

SECOND ACT

87

IN THE LATIN QUARTER

A conflux of streets; where they meet, a square flanked by shops of all sorts; on one side, the Café Momus.

CHRISTMAS EVE

A vast, motley crowd; soldiers, serving-maids; boys, girls, children, students, work girls, gendarmes etc. etc. Outside their shops vendors are bawling, inviting purchasers. Aloof from the crowd, Rudolph and Mimi walk up and down; Colline is near a rag shop. Schaunard stands outside a tinker's buying a pipe and a horn. Marcel is being hustled hither and thither. Sundry townsfolk are seated at a table outside the Café Momus. It is evening. The shops are decked with tiny lamps; a huge lantern lights up the entrance to the Café.

♩ = 112
Allegro focoso
in due



HAWKERS

Bass I. (shouting) *ff*

(outside their shops)

Come, buy my o-ranges!
A - ran-ci, dat-te-ri!

Bass II. *ff*

Come, buy my o-ranges!
A - ran-ci, dat-te-ri!

THE CROWD

Soprani *ff*

(including students, workgirls, townsfolk and others)

Ah!.....
Ah!.....

Tenori *ff*

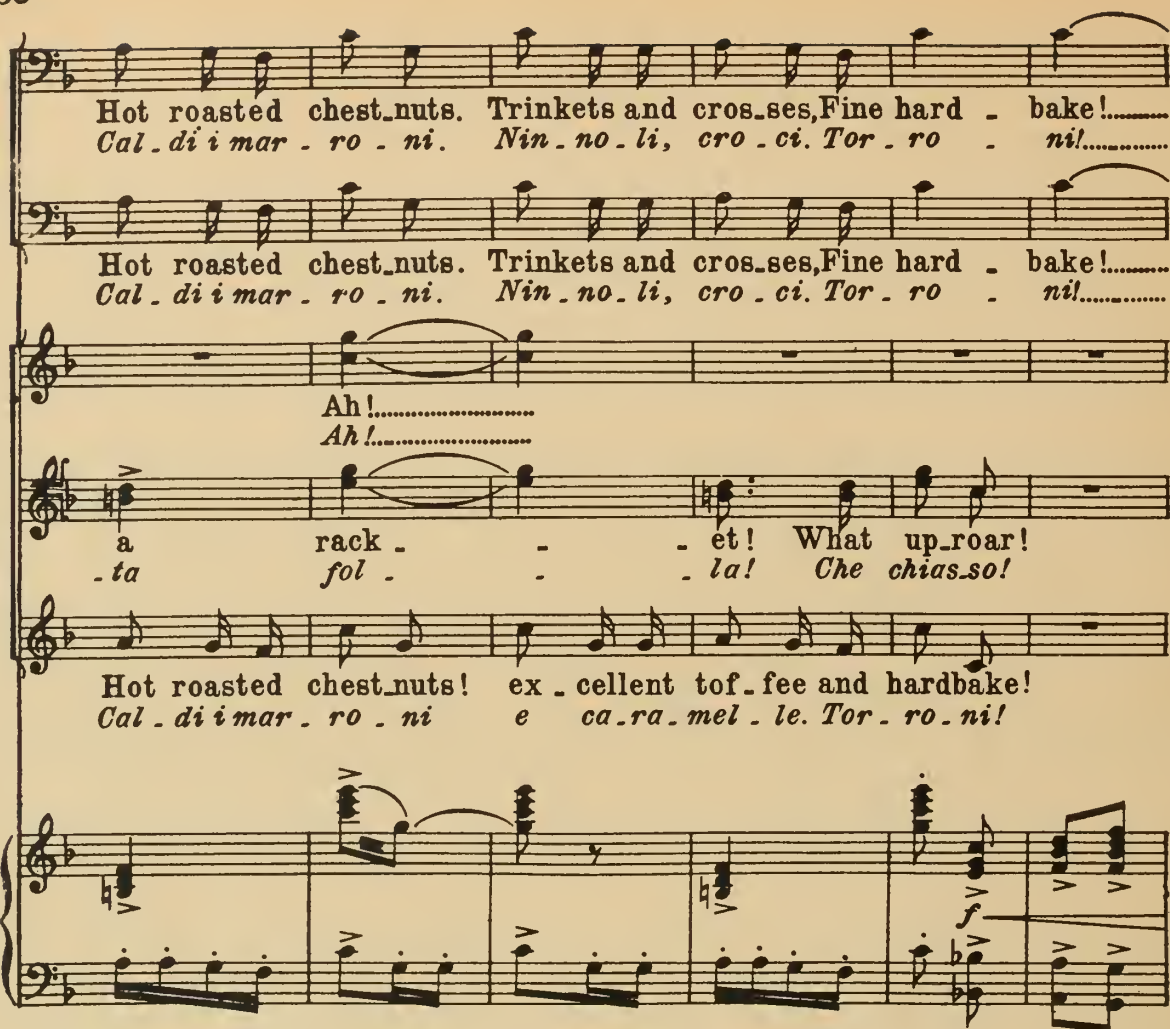
What.....
Quan -

STREET ARABS

ff

Fine ap-ples! look at them!
A - ran-ci, nin-no-ii!

1



Hot roasted chest_nuts. Trinkets and cros_ses, Fine hard - bake!.....
Cal - di i mar - ro - ni. Nin - no - li, cro - ci. Tor - ro - ni!.....

Hot roasted chest_nuts. Trinkets and cros_ses, Fine hard - bake!.....
Cal - di i mar - ro - ni. Nin - no - li, cro - ci. Tor - ro - ni!.....

Ah!.....
 Ah!.....

a rack - et! What up_roar!
 - ta fol - la! Che chias.so!

Hot roasted chest_nuts! ex - cellent tof_fee and hardbake!
Cal - di i mar - ro - ni e ca - ra - mel - le. Tor - ro - ni!

HAWKERS



..... Cream foam - ing and froth - y!.....
 Pan - na mon - ta - ta!.....

..... Fine hard - bake! Fine hard - bake!.....
 Oh! la cro - sta - ta!.....

(Curtain rises)

(pushing through the crowd and offering their own wares)

89

HAWKERS

THE CROWD

VUOTA (some)

Try our can - dy!
Ca - ra - mel - le! (some)

Flow'rs for the
Fio - ri alle

What an up - roar!
Quan - ta fol - la!

Run a -
Su, cor -

STREET ARABS

2

VUOTA

ff

(others)

(some)

Try our can - dy!
La cro - sta - ta!

Fat larks and or - to - lans!
Frin - guel - li, pas - se - ri!

(others)

(some)

la - dies! Cream for the ba - bies!
bel - le! Pan - na mon - ta - ta!
(some) (others)

Look at them!
Dat - te - ri!

Hold fast to me, what up - roar!
Strin - gi - ti a me, che chias - so!
(some) (others)

- long! Hold fast to me.
- riam! Strin - gi - ti a me.

Haste a - long!
Su, cor - riam!

Swiftly let us haste a - long!
Su, cor - ria - mo, su, cor - riam!

(some) (others)

Hot roasted chest - nuts! ex - cell - ent
Cal - di i mar - ro - ni! Pan - na, tor -

(some) (others)

Look at our tof - fee! Look at our
Lat - te di coc - col! Oh! la cro -

(all)

Come, let us pass, let us pass!
Da - te il pas - so, cor - riam!

(all)

Come, let us pass, let us pass!
Da - te il pas - so, cor - riam!

(some) (others)

Look at our ap - ples! Look at our
Dat - te - ri, a - ran - ci! Lat - te di

hard - bake!
- ro - ni!

can - dy!
- sta - ta!

What a rack - et - ing, let us go!
Quan - ta fol - la! su, par - tiam!

What a rack - et - ing, let us go!
Quan - ta fol - la! su, par - tiam!

(all)

chest - nuts!
coc - col!

Hot roasted
Cal - di i mar

ff

a 115494 *a*

(all)

Rich cream and froth-y! Chocolate and
Pan - na mon - ta - ta, nin - no - li, tor -

(all)

Hard-bake and can-dy! Here you have them
A - ran - ci, fio - ri, dat - te - ri, tor -

ah! Ho! make
 ah! *Da te il*

ah!
 ah!

chestnuts! Chocolate and tof-fee!
- ro - ni! Ninno - li, tor - ro - ni!

tof-fee!
- ro - ni!

han-dy!
- ro - ni!

way there!
pas - so!

(shouting to the waiters who run to and fro)

(gridando)

(gridando)

Come a - long! With the
Pre - sto qua! Un bic -

Come a - long!
Ca - me - rier!

3

THE CROWD
FROM THE CAFÉ

(4 sole)
 Ah!..... What a rack-et! Hold fast to me! come a -
 ah!..... Quanta fol-la! *Strin-gi-tia me, cor -*

(4 soli)
 Hold fast to me! come a -
Strin-gi-tia me, cor -

(some)
 Chaf-finches! Or-to-lans! Chestnuts all
Fringuelli e pas-se-ri! Cal-di-mar.

beer! Hith-er! Some beer!
 -chier! Cor-ri! Da ber!

Wait-er!
 Bir-ra!

p

Em-ma, quan-do ti chia-mo!
 Em-ma! why, don't you hear me!

(2 sole) long! *(all)* What racket-ing
 -riam! Che chias-so,

long! *(others)* *(all)*
 -riam! Ex-cellent chest-nuts! Fine or-an-ges!
 hot! Vo-gliouna lan-cia! A-ran-ci,
 -ron!

Some beer! Hal-lo!
 Da ber! O-là!

Bring me a drink! Come a-long!
 Dunque? Un caf-fè! Ca-me-rier!

HAWKERS.
Bass

(all)

ff

Cho.colate! jer.seys! Who'll buy my car.rots!
 Lat.te di coc.co! Giub.be! Ca.ro.te!

(they move away)

Hold fast to me!
 Strin.gi.ti a me!

(moving away)

What a rack. et!
 Quan.ta fol.la,

(moving away)

Chestnuts all hot!
 Cal.di i mar.ron!..

Look at our or.an.ges,
 Dat.te ri! nin.no.li,

ff

let us go!
 su.par.tiam!

ap.ples and flowers!
 a.ran.cie fior!

SCHAUNARD

(*)

What a dreadful *Re!.....*
Fal-so que-sto Re!.....

What a dreadful
fal-so que-sto

SCHAUNARD

↳ (Pushing through the crowd, Rudolph and Mimi, arm in arm, approach a bonnet-shop.)

Re!
Re!

What's the price of the lot?
Pi-pa e cor-no quan-t'è?

MIMI Lo stesso movimento

Let's go and buy the bonnet!
Andiam per la cuffietta?

RUDOLPH

Let's go.
Andiam...

COLLINE (to the clothes dealer who has been mending a coat for him.)

It's rather shabby,
É un poco u - sa - to...

but sound and not ex-
ma è serio e a buon mer.

Lo stesso movimento
legato e un poco sostenuto

MIMI

dolce

To thee I'm cling - ing Let's
A te mi strin - go... An -

RUDOLPH.

Hold tightly to my arm, love! Let's
Tien - ti al mio braccio stret - ta... An -

MARCEL

(alone in the midst of the crowd, with a parcel under his arm, ogling the girls by whom he is jostled)

COLLINE

(he pays, and then carefully consigns the books to the various pockets of his long-coat)

- pen - sive!
- ca - to...

MIMI

go!
- diam!

RUDOLPH.

(they enter the bonnet-shop.)

go!
- diam!

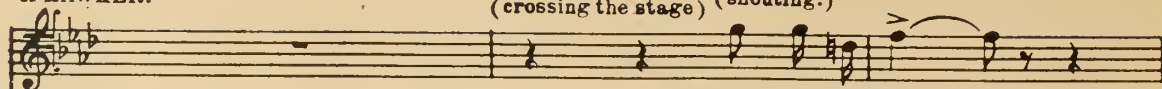
MARCEL

I feel somehow as if I fain must shout: Ho! laughing lasses,
Io pur mi sen - to in ve - na di bri - dar: Chi vuol don - nine al -

*f rit.**a Tempo*

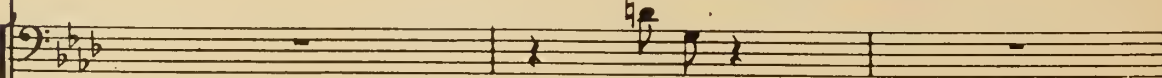
A HAWKER.

(crossing the stage) (shouting.)

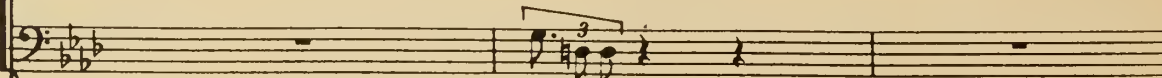


Who'll buy my plums?
Pru-gne di Tours!...

HAWKERS.



Salmon!
Trote!



Or-anges!
Dat-teri!

MARCEL

(accosting a girl)

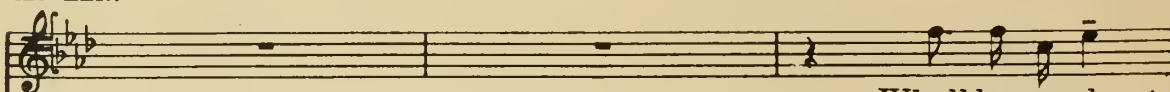


Will you play at..... love?.....
-legre, un po' d'a - - mor?.....

Let's play to-
Fac.ciamo in.

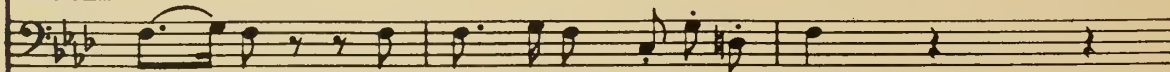


HAWKER.



Who'll buy my plums!
Pru-gne di Tours!

MARCEL



-ge - ther, Let's play the game of buy and sell!
-sie - me... fac - cia-mo a ven - dere e a com-prar!...



(a group of girls enter)

MARCEL

(the girl runs away, laughing)

Who'll give a penny for my virgin heart?

Io do ad un soldo il ver-gi-ne mio cuor!

SCHAUNARD

(strolls about in front of the Café Momus waiting for friends; and armed with his huge pipe and hunting-horn, he intently watches the crowd.)

Surging onward, ea - ger, breathless, moves the madding

Fra spin-to-ni e pe - sta - te ac - cor - ren - do af -

Sop. 1.

Buy our pret - ty scarf - pins! Try our tof - fee and our
Nin - no - li, spil - let - te! Dat - te - ri e ca - ra -

Sop. 2.

Buy our pret - ty scarf - pins! Try our tof - fee and our
Nin - no - li, spil - let - te! Dat - te - ri e ca - ra -

SCHAUNARD

throng, as they fro - lic, fro - lic, ev - er in their wild and
-fret - ta la fol - la e si di - let - ta nel pro-var gio - ie

5

Più leggero

hardbake!.....
- mel - le!.....

hardbake!.....
- mel - le!.....

HAWKERS
Bassi

Flowers for the ladies!
Fio - ri alle bel - le!

STREET ARABS.

SCHAUNARD
mf Ah!.....
Ah!..... (looks pityingly over Colline's shoulder)

mad..... insane en - dea - vour!
mat - te..... in - sod - di - sfat - te....

COLLINE
(comes up, waving an old book in triumph)

Such a rare co - py!
Co - pia ra - ra, anzi

MARCEL
(on reaching the Café, shouts to Schaunard and Colline.)

To
A

SCHAUNARD

Honest fel low!
Uo - mo one - sto!

COLLINE

well nigh unique; a gram - mar of Ru - - nie!
u - - ni - ca; la gram - ma - ti - ca Ru - - ni - ca!

RUDOLPH (coming out of the milliner's with Mimi.)

Sostenendo un poco

Come a long, my friends are
Vie - ni, gli a - mi - cia -

sup - per!
ce - nal

He's gone to buy a bon - net!
En - trò da una mo - di - sta.

SCHAUNARD

Ho! Ru - dolph!
Ro - dol - fo?

COLLINE

Ho! Ru - dolph!
Ro - dol - fo?

p Sostenendo un poco

(Marcel, Schaunard and Colline try to find an empty table outside the Café; but there is only one, which is occupied by townfolk. At these latter the three friends glare furiously, and then enter the Café)

(drawing attention to her pretty new bonnet)

MIMI

p Do you think this rose - trimmed bon - net
Mi sta ben que - sta cuf - fiet - ta

RUDOLPH

wait - ing!.....
- spet - ta - no.....

HAWKERS

(some)

Cream of the choi - cest!
Pan - na monta - ta!

MIMI

suits me?.....
ro - sa?.....

STREET ARABS. (some)

Cho - cola - te pas - ties!
Lat - te di coc - co!

Bass 1.

Bass 2.

HAWKERS

Ex - cellent hard bake!
Oh! la cro - sta - ta!

Cream of the
Pan - na mon -

RUDOLPH

The co - lour suits your dark com - -
Sei bru - na e quel co - lor ti

Bass 2.

choi - cest!
- ta - ta!

Tenor

Come a - long!
Ca - me - rier!

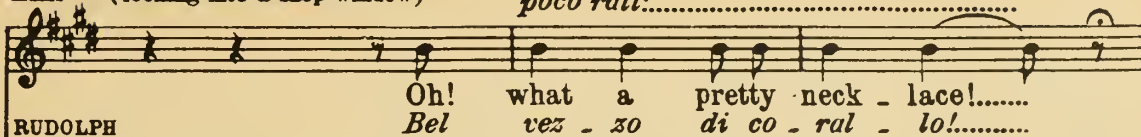
Bass

Come a - long!
Un bic - chier!

FROM THE CAFE

MIMI (looking into a shop-window)

poco rall:.....



RUDOLPH

-plex - ion.
do - na.

Hurry up!
Presto, alà!

Come a - long!
Ra - ta - fiù!

poco rall:.....

a T.^o

RUDOLPH

I've an aunt, a million - - aire; If the good God wills to take her, then shall you
Ho uno zi - o mi - lio - - na - rio. Se fa sen - no il buon Di - o vo - gli com.

6

RUDOLPH

(Rudolph and Mimi, thus chatting, proceed to the back of the stage and are lost in the crowd.)

have a neck lace far more fine! *crescendo e stringendo*
-prati un vizzo assai più bel!

(At a shop in the rear, a shopman, gesticulating frantically, stands on a stool and offers underclothing, nightcaps etc. for sale. Girls in a group surround his shop, and gaily burst out laughing.)

Lo stesso movimento,
ma un po' più animando

STREET ARABS

Lo stesso movimento,
ma un po' più animando

STREET ARABS

(laughing)

ah!

ah! (running up to the street Arabs)

Sop.

(laughing)

Ah! ah!

Ah! ah!

Ten.

Ah! ah!

Ah! ah!

ah! ah! ah!ah!ah! ah! ah!
ah! ah! ah!ah!ah! ah! ah!

ah! ah! ah! ah!ah! ah! ah! ah!
 uh! ah! ah! ah!ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah! ah! ah!
ah! ah! ah! ah! ah! ah! ah! ah!

WORK-GIRLS AND
STUDENTS,

Lo stesso tempo

103

CITIZENS.

Sop. *p*
Let us fol - low the oth - ers!
Fuc - ciam co - da al - la gen - te!

Ten.
Be care - ful, girls, be
Ru - gaz - ze, sta - te at -

STREET ARABS. (running to another shop)
ah!
ah!

ah!
ah!

ah!
ah!

Bass 1! (from the stalls)

Now for the hard - bake!
Oh la cro - sta - ta!

7 Lo stesso tempo

p animando poco a poco

(making for the Rue Mazarin)

What - up - roar! What a rack - et!
Che chias - so! Quan - ta fol - la!

care - ful!
- ten - te!

Rue Ma - za - rin's the
Pi - gliam via Maz - za -

Ex - cell - ent hard - bake!
Oh la cro - sta - ta!

Cream from the dai - ry!
Pan - na mon - ta - ta!

cres.

Let's get a - way, I'm cho - king!
Io sof - fo - cò, par - tia - mo!

near - est!
- ri - no!

The coff - ee's com - ing
Ve - di'el caf - fe e vi -

Cream from the dai - ry!
Pan - na mon - ta - ta!

Flowers for the la - dies!
Fio - ri al - le bel - le!

cres. sempre

(they enter the café)

(from all sides folk flock to the square; by degrees the crowd collects at the back of the stage.)

Let's go to the "Mo - mus!"
An - diam là da Mo - mus!

now! Let's go to the "Mo - mus!"
- cin! An - diam là da Mo - mus!

O - ranges, ap - ples and chest - nuts all hot!
Nin - no - li, dat - te - ri, cal - di mar - ron!

Bass 1!

O - ranges, choc - o - late, hardbake and
A - ranci, dat - te - ri, nin - no - li,

Bass 2!

Chaffinches, or - tolans, jun - ket, what
Frin - guelli, pas - se - ri, pan - na, tor -

(Enter from the café Colline, Schaunard and Marcel, carrying a table. A waiter follows with chairs. The townsfolk seated near seem vexed at the noise which the three friends are making, for they soon get up and walk away.)

Come prima

Ho!.....
Ahl.....

Ho!.....
Ahl.....

flowers!.....
fior!.....

ho!.....
-ron!.....

Come prima

(Enter Rudolph and Mimi: she notices a group of students)

RUDOLPH

Lo stesso movimento, ma sostenendo
(In a tone of playful remonstrance)

What is it?
Che guar - di?..

COLLINE

The vulgar
Odio il pro

8

Lo stesso movimento, ma sostenendo

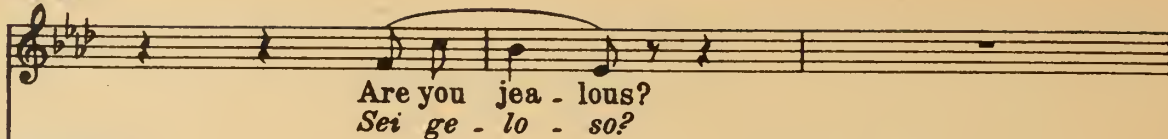
p *p sostenendo* *pp*

x

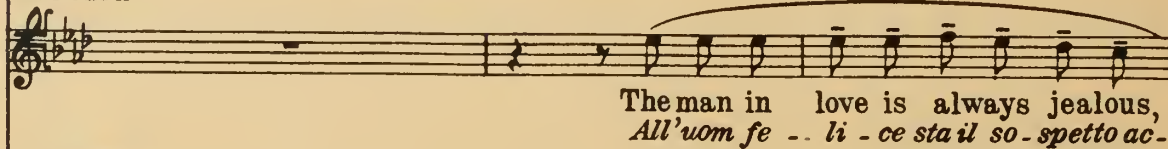
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x

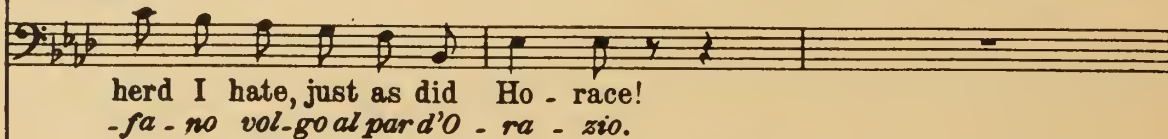
MIMI



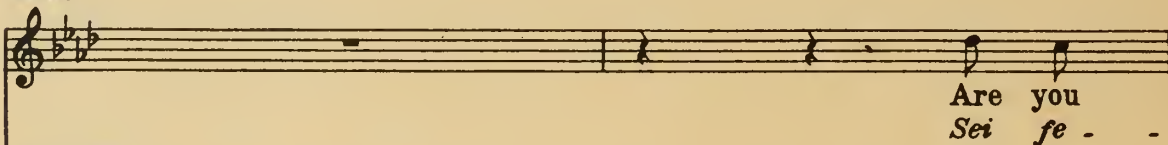
RUDOLPH



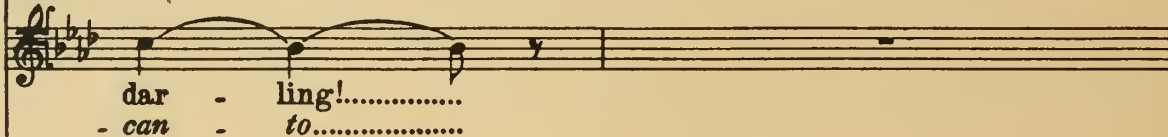
COLLINE



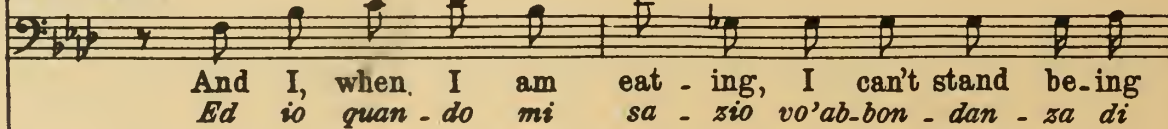
MIMI



RUDOLPH



SCHAUNARD



MIMI

then in love?
li - ce?

RUDOLPH

*allarg.**a Tempo*

Ah!..... yes, so much in love! Are
Ah!..... sì, tan - to! E

MARCEL

allarg.

(to the waiter)

We want a supper of the choicest!
Vogliamo una ce-na preli - ba - ta.

Smartly!
Le - sto!

SCHAUNARD

crowded.....
spa-zio.....

For many!
Per molti!

*a Tempo**allarg.*

MIMI

Yes, deep - ly!
Sì, tan - to!

RUDOLPH

you?
tu?

Sop. I.

(some) (they enter the café.)

Let's go!
An-diam!

Sop. II.

(others)

Ten.

(others)

Let's go!
An-diam!

At the 'Mo - mus'!
Là da Mo - mus!

9

(To the waiter who hurries back into the café while another comes out to lay the table.)

MARCEL

(Rudolph and Mimi reach the café.)

Hasten!
Lesto!

SCHAUNARD

Hasten!
Lesto!

COLLINE

Hasten!
Lesto!

(Archi)

PARPIGNOL - a HAWKER (faintly at a distance)

Moderato assai

Moderato assai
Ec - co i

Who'll buy some pret - ty toys from Par - pi -
cat - to - li di Par - pi -

PARPIGNOL

- gnol!.....
- gnoll!.....

(joins his friends and introduces Mimi.)

RUDOLPH

Two pla - ces.
Due po - sti.

So we have
Ec - co - ci

COLLINE

Let's have supper!
Fi - nal - men - tel!

RUDOLPH

All^o moderato ♩ = 76

come. This is Mi - mi, the mer-ry flow'r - girl, And
 qui. Questa è Mi - mi, ga - ia fio - ra - ia. Il

10

All^o moderato ♩ = 76

RUDOLPH

now she's come to join us, Our par-ty is com - ple - ted,.....
 suo ve - nir com - ple - ta la bel - la com - pa - gni - a,.....

pp

RUDOLPH

for I..... for I shall play the po - et,
 per - chè..... per - chè son io il po - e - ta

rit:.....

cres. f

RUDOLPH

While she's the muse in - car - nate..... Fortth from my
 es - sa la po - e - si - a..... Dal mio cer -

espansivo a Tempo

rall:..... pp a Tempo

Andante mosso ♩=80

RUDOLPH

brain flow songs of pas-sion, as at her touch the pretty buds blow,..... as
 - vel sboc-cia-noi can-ti, dalle sue di-ta sbocciano i fior,..... dal-

Andante mosso ♩=80

f *p*

RUDOLPH

corta

senza rallentare

in the soul a - wak - eth beau-ti-ful Love! beau-ti-ful
 - l'a - nime e - sul - tan - ti sboc-cia l'a - mor, sboc-cia l'a -

RUDOLPH

brillante

Poco meno

Love!.....
 - mor!.....

(ironically)

MARCEL

(laughing) 3

Ah! ah! ah! ah!
 Ah! ah! ah! ah!

My word! What high fal -
 Dio che con-cet - ti

SCHAUNARD

(laughing) 3

Ah! ah! ah! ah!
 Ah! ah! ah! ah!

COLLINE

(laughing) 3

Ah! ah! ah! ah!
 Ah! ah! ah! ah!

[11]

brillante

Poco meno

f *pp*

MARCEL

- u - tin!
ra - ri!

(with a grave bow to Mimi)

COLLINE

Di - gna est in - tra - ri.

SCHAUNARD (with droll dignity of manner)

(all take their seats as the

Ingre-diat si ne - ces - sit.

poco rall.

COLLINE

I'll grant on - ly an ac -
Io non dò che un ac -

poco rall.

waiter returns)

(corta)

PARPIGNOL

(quite close)

Who'll buy some pretty toys from Par-pi - gnoll!.....

Ec - co i gio - cat - to - li di Par - pi - gnoll!.....

COLLINE

(catching sight of the waiter, he shouts to him.)

- cessit!
- cessit!

Some
Sa -

12

(Enter Parpignol from the Rue Dauphin, pushing a barrow festooned with foliage, flowers and CHILDREN paper lanterns. He is surrounded by a crowd of merry urchins.)

Allegretto giocoso ♩=132

COLLINE Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Here is Parpi-
 Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Ec-co Parpi-
 (Waiter hands the menu, which the four friends carefully scrutinize in turn.)
 sausage!
 - la - me...

Allegretto giocoso ♩=132

- gnol, Parpignol, Parpi - gnol! With his pretty bar - row bright with
 - gnol, Parpignol, Parpi - gnol! Col..... car - ret - to..... tut - to
mf brillante

flowers! Here is Par - pi - gnol, Parpi - gnol, Parpignol, Parpi-
 fior!..... Ec-co Par - pi - gnol,.. Parpi - gnol, Parpignol, Parpi -

1: - gnol! I want the drum, and I the horse, I want the
 2: - gnol! Vo-glio la tromba, il ca-val - lin, voglio il can-
 - gnol! No, the drum shall be mine.
 - gnol! Il tam-bur, tambu-rel,

(Urchins in a group wrangle round the bar-
row, while their scolding mothers approach,

gun, and I the whip,
- non, voglio il fru - stin,

Get away! they are mine.
dei sol-da-ti i drap-pel.

MARCEL

(looking at the menu)

I'll have
Un tac-

SCHAUNARD

Bringsome venison!
Cer-vo ar-ro-sto!

but their threats of punishment prove futile, for the children refuse to come away.)

I. Sop. THE MOTHERS

(with shrieks and threats) *deciso*

and giving his orders in a loud voice)

f Ah!
Ah!

MARCEL

turkey!
- chi-no!

SCHAUNARD

And some Rhenish!
Vin del Re-no!

And some lobster, on-ly
A-ra-go-sta sen-za

COLLINE

Bring some claret, too!
Vin da ta-vo-la!

13

Più mosso
con slancio

Wait a bit, you dir-ty lit-tle ras - - cals! What can it be that
raz-za di fur-fanti inde-mo-nia - - ti, che ci ve-ni-te a

COLLINE

shell it!
cro-sta!
Più mosso
con slancio

sets you all a ga - ping? Get home to your beds!
fa - re in que - sto lo - co? A ca-sa, a let-to!

Get home, la - zy ras - - cals, or you shall all have such a
Via brut-ti sgu-a-ia - - ti, gliscap-pel - lot - ti vi par-

ti - - dy beat-ing! Get home, then, get home, you laz -
- ran - - no po - co! A ca - sa, a let - to, raz -

cres.

(One mother seizes her boy by

- y set of rascals. D'ye hear me?
- za di fur - fan - ti, a let - to!

the ear and he begins to whimper.)

Molto sostenutoA BOY (whimpering) *a piacere corta*

Want a gee - gee, want a drum!...
Vo' la trom - ba, il ca - val - lin!.....

RUDOLPH

Mimi, what would you like?
E tu Mi - mi, che vuoi?

Molto sostenuto**a Tempo***col canto**p**f*

(The mothers, relenting, determine to purchase toys from Parpignol, to the intense delight of the children)

MIMI

Some custard.
La crème.

(with an air of supreme importance, addressing the waiter)

SCHAUNARD

The best you've got. For a lady!
È gran sfar - zo. C'è una dama!

*dolce**quasi a piacere**p a Tempo*

x

115494

x

(Parpignol moves on, down the Rue Vieille Comédie, the children merrily follow him pretending to play on their toy instruments)

14

1^o Tempo

CHILDREN

Long live Par - pi - gnol, Par-pi-
Vi - va Par - pi - gnol, Par-pi-

(without)
- gnol, Parpignol, Parpi - gnol!
- gnol, Parpignol, Parpi - gnol!
Buy the drum, buy the
Il tambur, tambur.

(in the distance)
drum.
- rel,
get away, it is mine!
dei solda - ti il drap - pel!
rall:.....

MARCEL

15 Now then lit-tle Mi-mi, what lov-ing pres-ent did you receive from
Si-gno-ri - na Mi-mi, che do-no ra - ro le ha fat-to il suo Ro-

sempre pp

MIMI

This lit-tle bon-net trimm'd with lace and ro-ses,
U-na cuf - fietta a piz - zi, tut-ta ro - sa,

MARCEL

Ru-dolph? _____
 -dol - fo? _____

MIMI

ve - ry pret-ty, _____ do you not think it
ri - ca - ma - ta; _____ coi miei ca - pel - li

MIMI

suits my fair com-plex-ion? I long have wished to have one
bru-ni ben si fon - de. Da tan-to tem-po tal cuffietta è

MIMI

like this but I could not,..... he quick -
co - sa de - si - a - ta..... ed e -

MIMI

- ly found out what my heart had longed.....
- gli ha let - to quel che il co-re a - scon -

rall. *stent.* *a Tempo*

MIMI

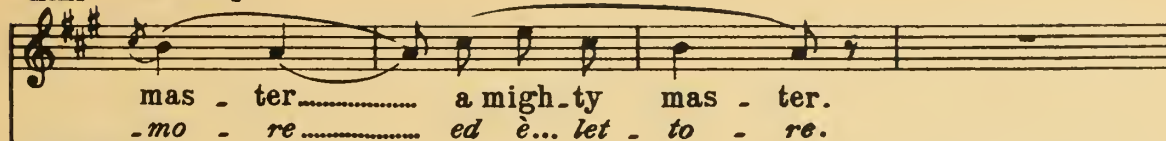
for;..... Now one who
- de O - ra co -

MIMI

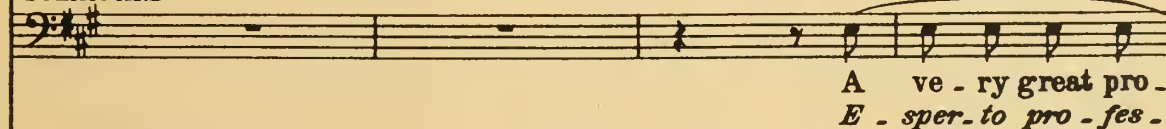
reads the heart's long cher-ished sec - - rets is a
- lui che leg - ge den-tro a un cuo - - re sa l'a -

rall.

MIMI a Tempo



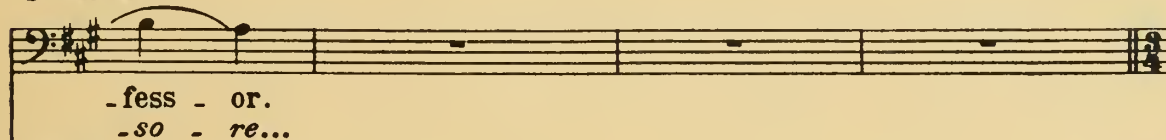
SCHAUNARD



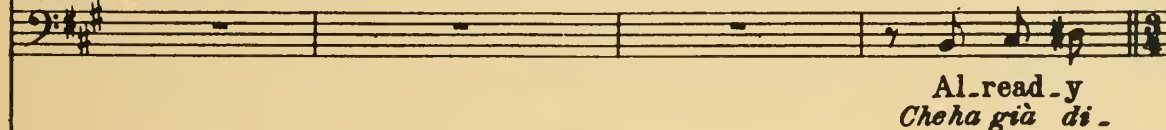
a Tempo



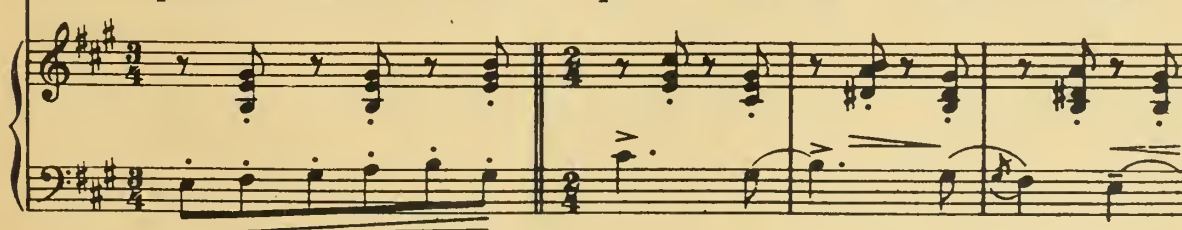
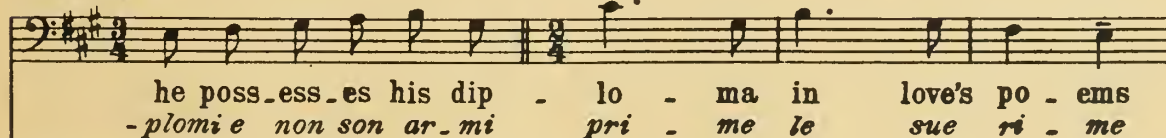
SCHAUNARD



COLLINE



COLLINE



SCHAUNARD

Oh
O

All that he wild-ly ut- - ters seems quite true.
Tan - to che sem-bra ver ciò ch'e-gli e - spri - me!

MARCEL

sweet-est dreams of hope and love's fair fanc - - ies you
bel-la e - tà d'in - gannie d'u - to - pi - - e! si

p

RUDOLPH

a Tempo

soste-

MARCEL

The
La

trust, you hope and all seems rosy and love - - ly.
cre - de, spe-ra, e tut - to bel-lo ap - pa - - re.

cres.

RUDOLPH

nendo un poco tornando a tempo

allarg.

most divine of all our po-et's works, friend is that which teaches
più di-vi-na del-le po-è-si - e è quella, a-mi-co,
tornando a tempo

cres. f

MIMI

a Tempo

121

RUDOLPH

And love is
A - mare èus to tru - ly love.....
che c'in - segna a - ma - re!

m.d.

mf

MIMI

rall.

a Tempo

certainly more sweet than hon - ey, more.....than hon - ey.
dolce anco - ra più del mie - le, più del mie - le!

a Tempo

rall.

pp

pp

MIMI

It depends on your taste whether it's hon - ey or vin - e - gar.
Se - condo il pa - la - to è mie - le, o fie - le!

MIMI

RUDOLPH

Oh Heaven! I hurt him.
O Dio! l'ho of - fe - so!He's mourning, my Mi - mi.
E in lut - to, o mia Mi - mi.

RUDOLPH A way with
E via i pen.

MARCEL A way with
E via i pen.

SCHAUNARD Up with the drinks...
Qua del li - quor!... A way with
E via i pen.

Let's have a toast.
Al - le - gri, o un to - ast!..

COLLINE Let's have a toast.
Al - le - gri, o un to - ast!..

m. s. *ff*

MIMI *rall:.....*

SOR - row let us all be gay!..... Let's drink.
RUDOLPH - sier, al - ti i bicchier! be - viam!.... be - viam!

SOR - row let us all be gay!..... Let's drink.
- sier, al - ti i bicchier! be - viam!.... be - viam!

MARCEL *a piacere*

SOR - row let us all be gay!..... Let's drink. Bring me a phial
- sier, al - ti i bicchier! be - viam!.... be - viam! Ch'io be - va del

SCHAUNARD

Let's drink.
Be - viam!

COLLINE *rall.*

Let's drink.
Be - viam!

rall:..... f

(Enter from the corner of the Rue Mazarin an extremely pretty, coquettish-looking young lady. She is followed by a pompous old gentleman who is both fussy and overdressed.)

RUDOLPH

Allegro moderato $\text{♩} = 132$

(surprised to see Musetta)

Oh! Mu-set - ta!
Oh! Mu-set - ta!

MARCEL

of poison! Herself!
tos - si-co! Es - sa!

SCHAUNARD

(in amazement)

Oh! Mu-set - ta!
Oh! Mu-set - ta!

COLLINE

(in amazement)

Oh! Mu-set - ta!
Oh! Mu-set - ta!

16

Allegro moderato $\text{♩} = 132$ *ff brillante*

ff brillante

SHOP - WOMEN.

Sop! (perceiving Musetta)

Look! Yes! She! Mu-set - ta!
To! Si! Lei! Mu-set - ta!

Sop!

She! Look! Mu-set - ta!
Lei! to? Tor-na - ta!

subito pp

Oh! what swag-ger!
Sia - mo in au - ge!

My! she's gor.geous!
Che toe-let - ta!

(breathless)
brillante

ALCINDORO

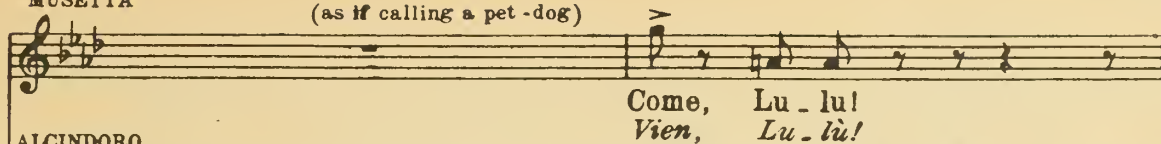
Just like a val - et I must run here and there.
Come un fac - chi - no... cor-rer di qua... di là...

p

(walking swiftly and looking about her, as if in search of some one, while Alcindoro follows, panting and testy.)

MUSSETTA

(as if calling a pet-dog)



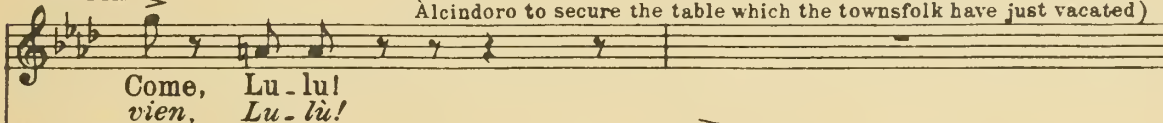
ALCINDORO

No! no! not for me! I can stand no
No! no! non ci stà... non ne pos-so



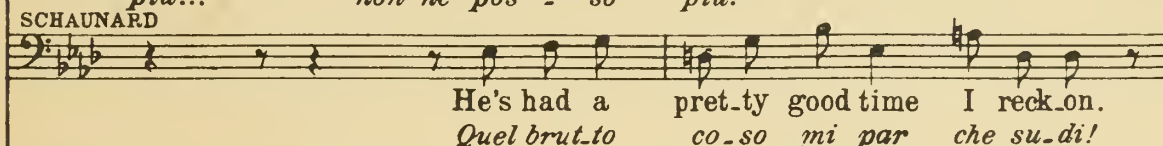
MUSSETTA

(Musetta notices the friends seated at table outside the café and motions Alcindoro to secure the table which the townsfolk have just vacated)

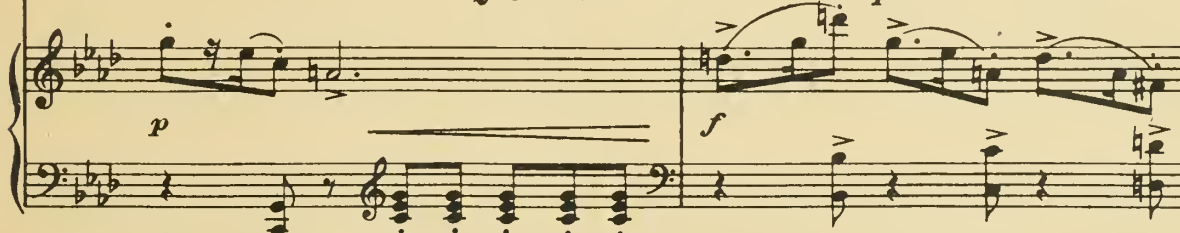


ALCINDORO

more! I can stand no more!
più... non ne pos-so più!

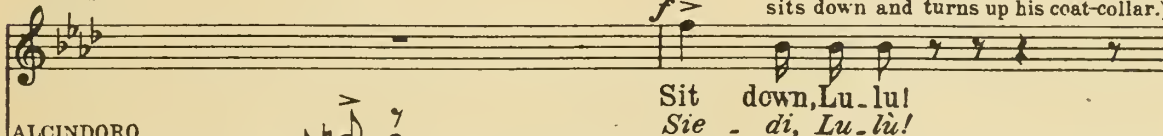


SCHAUNARD



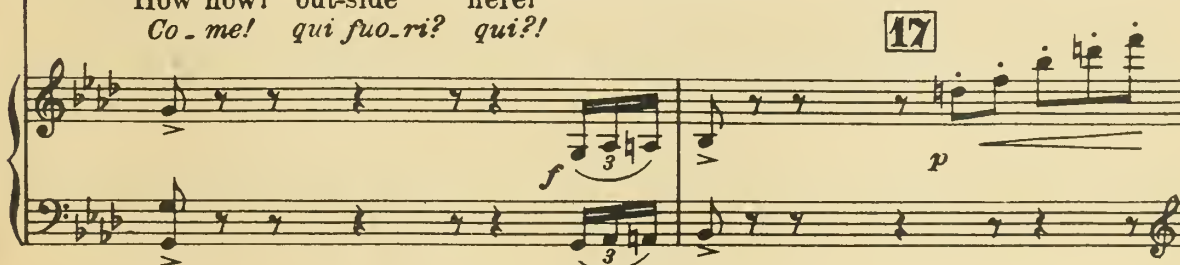
MUSSETTA

(Alcindoro in a state of great irritation sits down and turns up his coat-collar.)



ALCINDORO

How now? out-side here?
Co-me! qui fuo-ri? qui?!



ALCINDORO

(grumbling)

Such a term of fond en-dear-ment pray do not ap-ply to me!
 Ta - li no - mi - gno - li pre - go ser - ba - te - li al tu per tu!

f *p* *leggero*

MUSETTA

(a waiter approaches to lay the cloth.)

Now don't be Blue - Beard
 Non far - mi il Bar - ba -

cres. *f* *pp*

MUSETTA

(sits down facing the café)

pray!
 - blu!

MARCEL

(contemptuously)

With his chaste young Su -
 Col - la ca - sta Su -

COLLINE

(scrutinizing Alcindoro)

The naugh - ty, naugh - ty Eld - er!
 E il vi - zio con - te - gno - so...

p *m.s.*

MIMI (to Rudolph) *p*

And her clothes are smart, too!

E pur ben ve - sti - ta!

RUDOLPH

The angels can't af -
Gli ange - li van - no

MARCEL

- san - na!
- san - na!

MIMI (with curiosity)

Do you know who she is?

La co - no - sci? Chi è?

RUDOLPH

- ford them.
nu - di.

MARCEL

You had bet - ter ask
*Domanda - te - lo a**pp*

MUSSETTA

(disconcerted at not being noticed by her)

MARCEL *p*

(Marcel can
(Marcel lo mi

me. Well, her name is Mu - set - ta;.....
me. Il suo nome è Mu - set - ta;.....

Sostenendo appena
p

MUSSETTA
friends)

see me, But he won't look, the vil - lain!
vi - de... e non mi guarda il vi - le!

MARCEL

Her sur - name is Tempt - a - tion! As to her vo -
co - gno - me: Ten - ta - zio - ne! Per sua vo - ca -

18

MUSSETTA

(getting more irritated)

And Schaunard is laugh - ing!
Quel Schaunard che ri - de!

MARCEL

- ca - tion, Like a rose in the breezes,..... so she chan - ges
- zio - ne fa la ro - sa dei ven - ti; gi - ra e mu - ta so -

p

They provoke me past
Mi fan tutti u-na

MARCEL

lov-er for lov-er without num-ber.....
ven-ti d'a-man-ti e d'a-mo-re,.....

MUSETTA

bear-ing!
bi-le!

Ah, could I but beat
Se po-tes-si pic-

MARCEL

And like the spite-ful screech-owl.....
e co-me la ci-vet-ta.....

MUSETTA

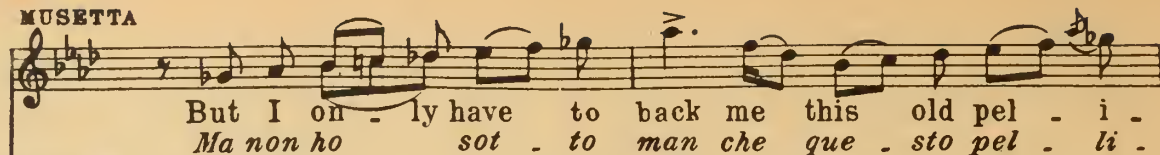
them! If I could, I would scratch!)
-chiar! Se po-tes-si graf-fiar!)

MARCEL

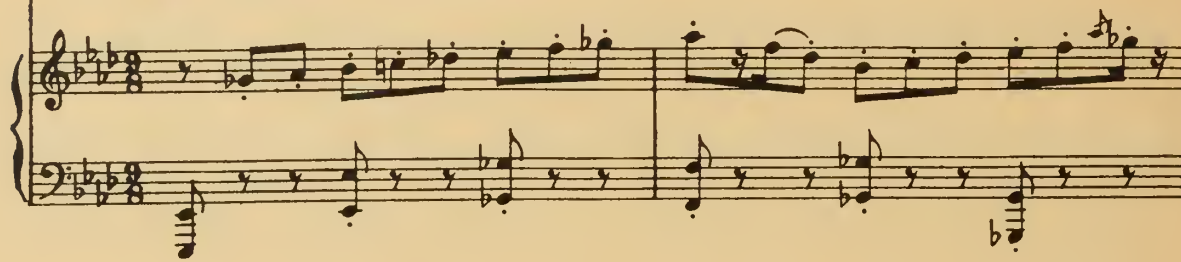
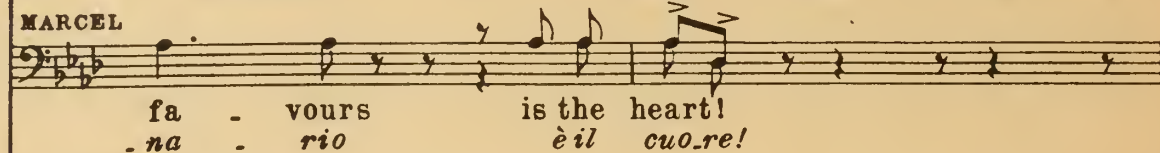
a bird that's most ra-pa-cious, the food that most she
è uc-cel-lo san-gui-na-rio; il suo ci-bo or-di-

espressivo *a Tempo*

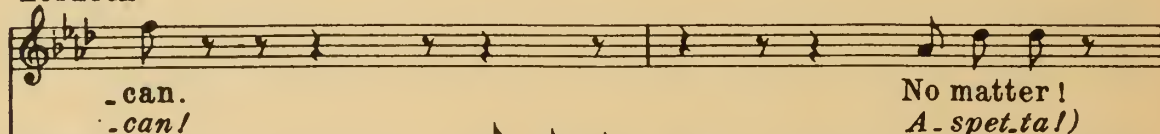
MUSSETTA



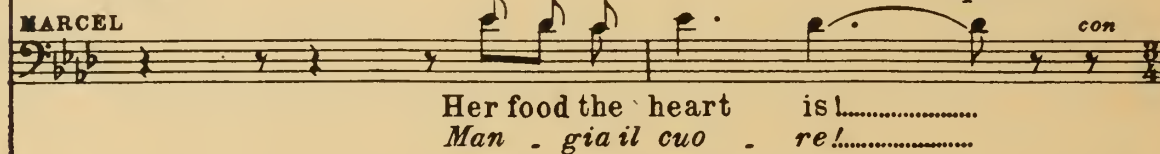
MARCEL



MUSSETTA

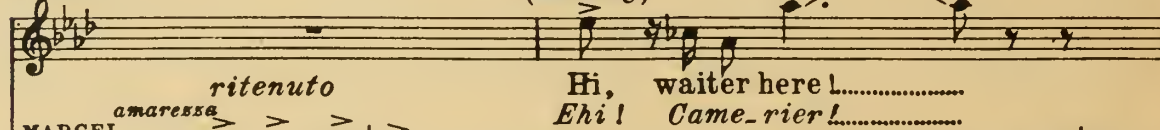


MARCEL

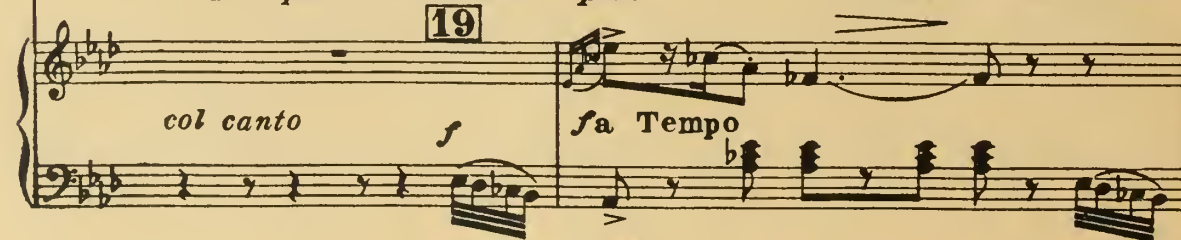
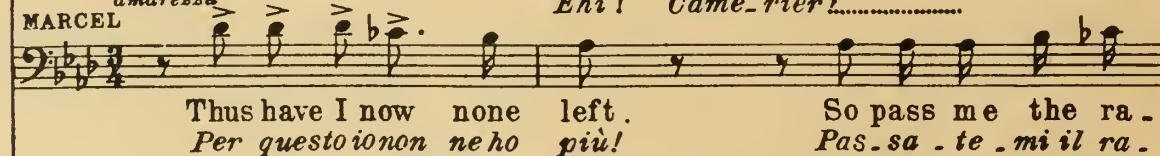


MUSSETTA

a Tempo
 (shouting)

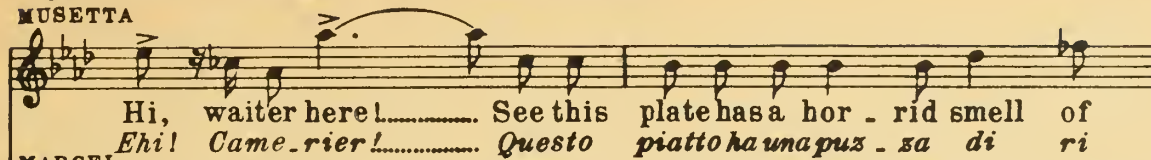


MARCEL



(pointing to a plate as the waiter hurries thither.)

MUSSETTA



MARCEL

-gout!
 -gù

MUSSETTA

(dashes the plate on the ground; the waiter picks up the pieces)

on-ions!
 -frit-to!

ALCINDORO

(remonstrating)

Don't, Mu-set - ta
 No. Mu-set - ta...

do be qui - et!
 zit - to, zit - to!

MUSSETTA

(aware that Marcel will not look round)

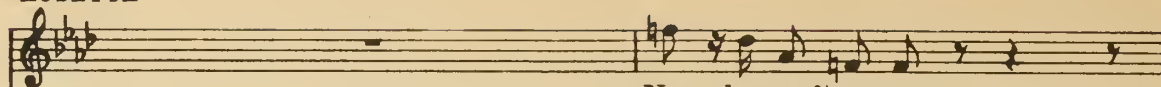
He won't look round!

(Non si vol tal!) (in mock despair)

ALCINDORO

Gent - ly! gent - ly!
 Zit - to! zit - to!

MUSETTA



No, he won't see me!
(*Ah non si vol-ta!*)

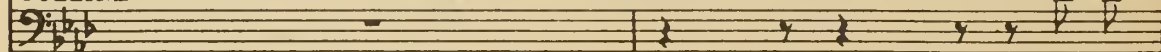
ALCINDORO



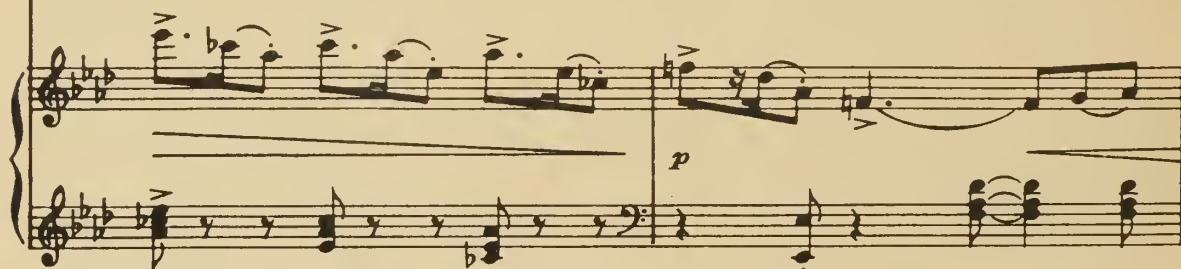
gent - ly! Man - ners! man - ners!
zit - to! Mo - di, gar - bo!

What's the matter?
A chi parli?..

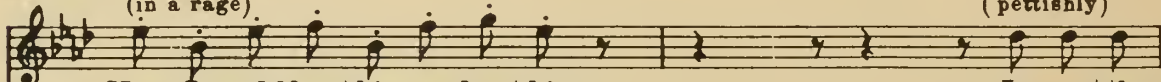
COLLINE



Oh! this
Que-sto



MUSETTA (in a rage)

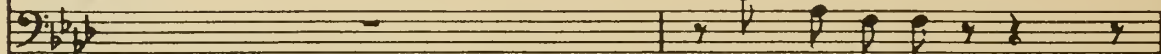


Now I could beat him, yes, beat him!
O - ra lo bai - to, lo bai - to!

(pettishly)

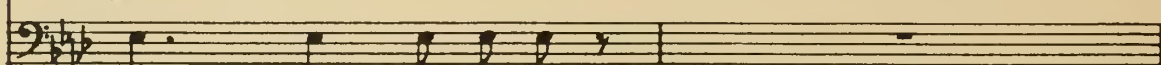
I mean the
Al ca-me-

ALCINDRO



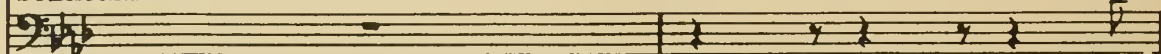
What's the matter?
Con chi par-li?..

COLLINE



chick - en's a po-em!
pol - lo è un po - e - ma!

SCHAUNARD



This
Il



MUSSETTA

wait - er, such a bore! Just let me have my own way, my own
 rie - re! *Non sec-car!* Vo - glio fa - re il mi - o pia -

SCHAU.

wine is most de - li - cious!
 vi - no è pre - li - ba - to.

MUSSETTA

way if you please! I won't be ruled by you!.....
 - ce - re, vo' far quel chemi pa - re!.....
 ALCINDORO (takes up the menu)

Not so loud! not so loud, not so loud!
 Parla pian, parla pian, parla pian!

espressivo

and proceeds to order supper)

MUSSETTA

what a hor - rid bore you are!.....
Non sec-car!.....

WORKGIRLS
6. Sop.

(crossing the stage, stop short, and look at Musetta)
pp
 On - ly look! why there she is, there she is, herself, Mu.
 STUDENTS
 6. Ten. Guarda, guar - da chi si ve - de, proprio lei, Mu.

f *fp leggero*

f *fp leggero*

-set.ta! yes! 'tis she, Mu -
 -set.ta! pro - prio lei, Mu -
 (they cross the stage)

Some old stamm'ring do - tard's with her; yes! 'tis she, Mu -
 Con quel vec - chio che bal - bet - ta, pro - prio lei, Mu -

leggerissimo
 (laughing)
 -set.ta! Ah! ah! ah! ah! ah! ah! ah!
 -set.ta! Ah! ah! ah! ah! ah! ah! ah!

leggerissimo
 (laughing)
 -set.ta! Ah! ah! ah! ah! ah! ah! ah!
 -set.ta! Ah! ah! ah! ah! ah! ah! ah!

cres. poco a poco

MUSSETTA

(Can he be jealous of this old mummy? But
 (Che sia ge - lo - so di que - sta mummia? Ve -
 (ceasing to give his orders and endeavouring *p*

ALCINDORO

What strange be -
 La con - ve.

f *ff* *p*

MUSETTA

135

wait! I'll be e - ven, see if I
-diam se mi re - sta tan-to po.
 ALCINDORO to pacify Musetta, who is fuming)
 _haviour. Be qui-et! Do be
-nien-sa... il gra-do... la vir.

pp

And.

MUSETTA

poco rall.

don't, I'll pay him out! I'll pay him out!)
-ter su lui da far - lo ce - de-re!)

ALCINDORO

calm!
-tù...

poco rall.

SCHAUNARD

a piacere

Now the fun's at its
La commedia è stu.

f deciso

a piacere

136 Un poco meno

MUSETTA
(at the top of her voice as she confronts Marcel)

Why don't you know me?
Tu non mi guar - di!

ALCINDORO

Well I'm giving the or - der, dear!
Ve - di be - ne che or - di - no!

SCHAUNARD

climax!

20 - penda!
Un poco meno

p *p*

SCHAUNARD

Now the fun's at its climax!
La commedia è stu - penda!

COLLINE

Pro - digious!
Stu - penda!

tr *tr* *pp*

RUDOLPH
(To Mimi)

Sostenendo

No, let me tell you, I nev - er would forgive you,
Sap - pi per tuo go - ver - no che non darei per -

p dolce *Sostenendo*

MIMI

(To Rudolph) *p*I love you
Io t'a - mo

RUDOLPH

nev - er would for - give you!
- do - no in sem - pi - ter - no:

SCHAUNARD

To one she speaks be - cause the oth - er
*Es - sa al - l'un par - la per - chè l'altro in -**pp dolcissimo*

MIMI

fond - ly, am whol - ly yours, my dear - est! What is
tan - to, e so - no tut - ta tu - a!... Chè mi

SCHAUNARD

lis - tens.
- ten - da.

COLLINE

(To Schaunard)

The oth - er will not
E l'altro in - van cru -

MIMI

that a - bout for - give - ness?
par - li di per - do - no?

COLLINE

hear.
*- del...*Feigns not to see the girl which makes her
fin - ge di non ca - pir, ma sug - ge

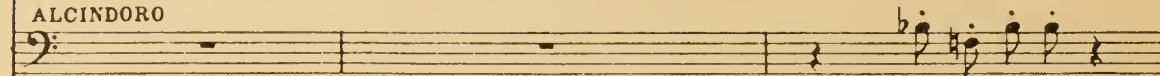
MUSSETTA

a Tempo



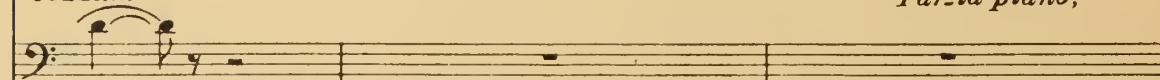
But your heart is a - throbbing.
 Mail tuo cuo - re mar - tel - la,

ALCINDORO



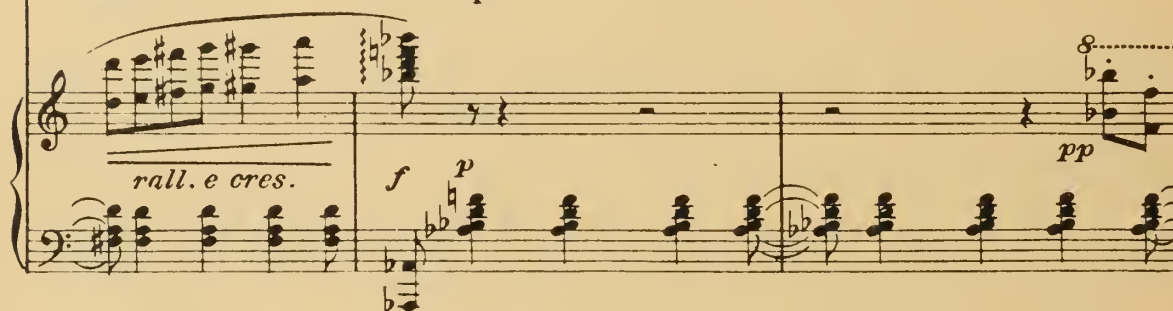
Do be quiet!
 Par - la piano,

COLLINE



mad!...
 miel!...

a Tempo

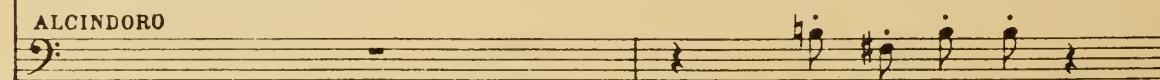


MUSSETTA

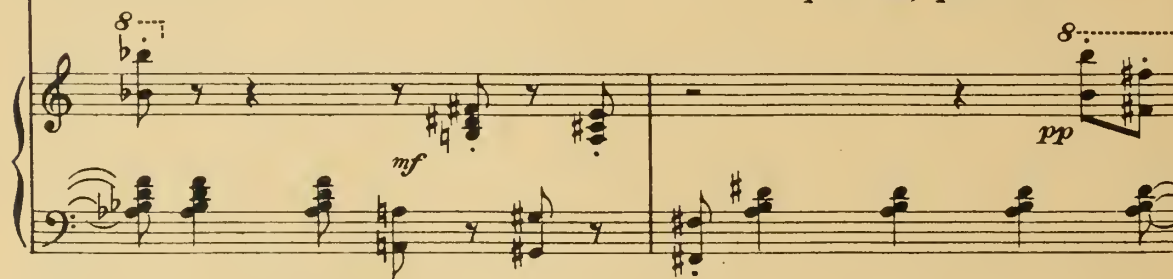


But your heart is a - throbbing!
 mail tuo cuo - re mar - tel - la!

ALCINDORO



Do be qui - et!
 pia - no, pia - no!



Tempo di Valzer lento ♩ = 104

139

MUSETTA (still seated, and markedly addressing Marcel, who shews signs of agitation.)
con molta grazia ed eleganza

21

Tempo di Valzer lento ♩ = 104
con molta grazia ed eleganza

As thro' the street..... I wan-der onward
Quan - - - do me'n vo'..... quando m'en vo' so..

pp

quasi rit.

merri-ly,..... I wan-der onward dainti-ly,
let-ta per la via la gen-te sosta e mi-ra,..

quasi rit.

MUSETTA

appena allarg:.....

See how the folk look round,..... Because they know I'm
e la bel - lez - za mi - a..... tut-ta ri-cerca in

col canto.....

MUSETTA

a Tempo

charm-ing, a ve-ry charming lit-tle girl.
me,..... ricerca in me da ca-po a piè;... (to his friends in a voice half
choked by emotion)

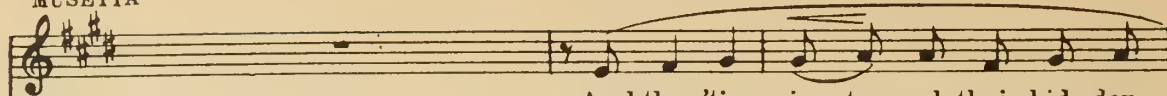
MARCEL

Hold me back, hold me
Le-ga-temi al-la

a Tempo

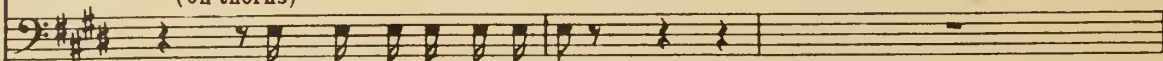
sottolineando
ritenendo

MUSETTA



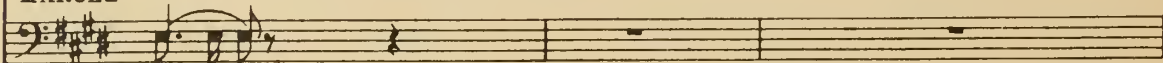
And then 'tis mine to mark their hid - den
ed as - sa - po - ro al - lor la bra - mo -

ALCINDORO (on thorns)



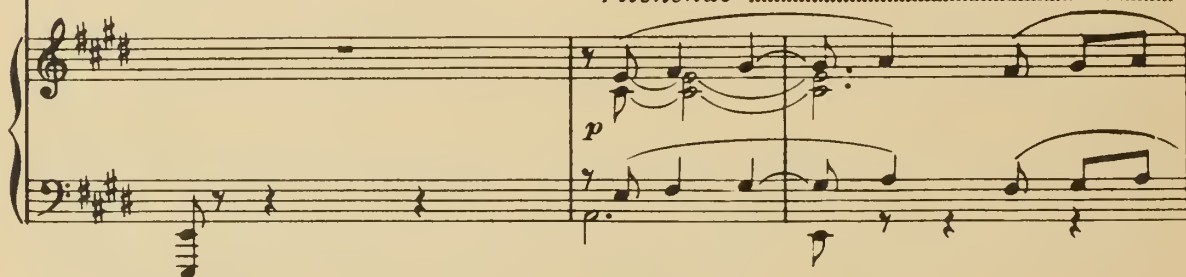
What will all the people say?
Quel - la gente che di - rà?

MARCEL

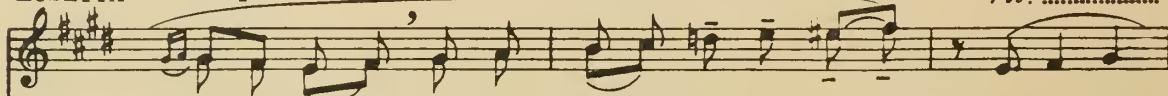


back
seggiola!

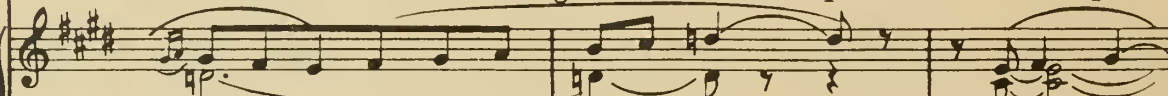
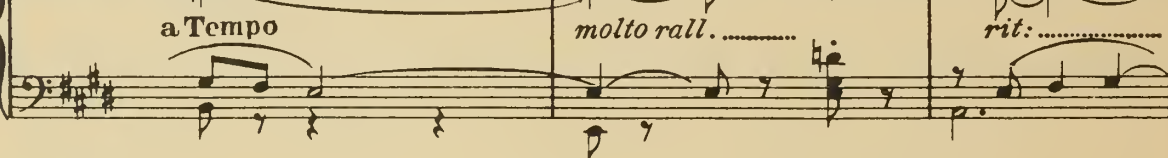
ritenendo



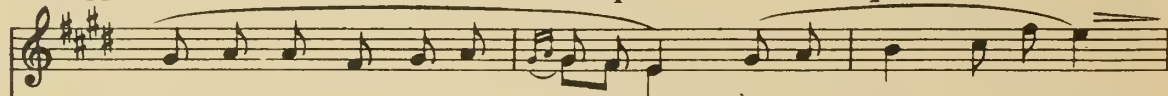
MUSETTA

*a Tempo**molto rall.**stent.**rit:*

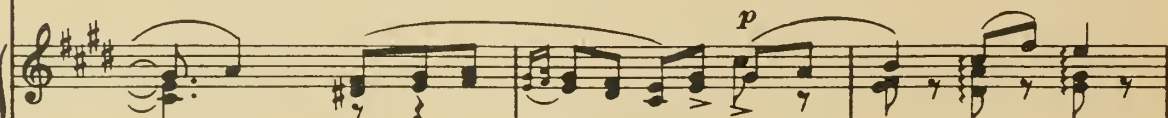
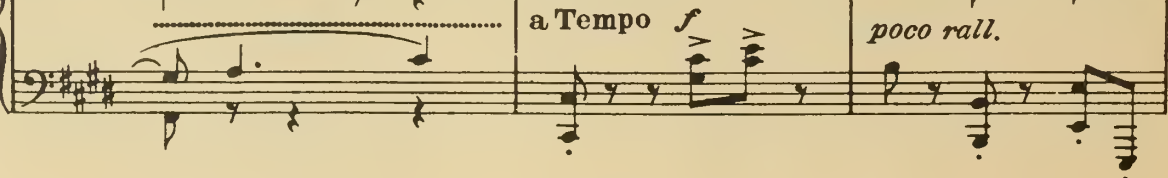
long - ing, and all the passion in their eyes, and then the
- sia sot - til, che da gl'oc - chi tra - spi - ra e dai pa -

*a Tempo**molto rall.**rit:*

MUSETTA

*a Tempo**poco rall.*

joy of con - quest o - ver - comes me; Ev' ry man is my prize!
- le - si vezzi in - ten - der sa al le oc - cul - te bel - tà.

*a Tempo**poco rall.*

MUSETTA *a Tempo*
(rising)

22

And thus their hearts, their hearts I cap - ture as if by
Co - sì l'ef - flu - vio del de - si - o

pp

a Tempo

MUSETTA *rit:..... corta a Tempo*
espansivo

ma - gic all my own, ah! rapture! ah! rap - ture
tut - ta m'ag - gi - ra fe - li - ce mi fa,.....

rit. molto..... corta

mf a Tempo

MUSETTA *rall:.....*

'Tis mine a - lone...
fe - li - ce mi fa!..... (getting closer to Musetta,
he tries to make her leave off)

ALCINDORO

This o - dious
Quel can - to scur -

rall:..... morendo

MUSSETTA a Tempo

Now you that
E tu che
 ALCINDORO singing up-sets me en-tire-ly, up-sets me en-
 -ri-le mi muo-ve la bi-le! mi muo-ve la

23

pp a Tempo

MUSSETTA *quasi rit.*
 once.....your pas-sion once be-tray'd
 sa - - - i,.....che me-mo-rie ti strug-gi,
 MIMI (to Rudolph)
 Oh, now I see. that this un-hap-py
 ALCINDORO Io ve-do ben... che quel-la po-ve-
 -tire-ly!
 bi-le!

quasi rit.

MUSSETTA *quasi rit.*
 Why should you be dis-may'd? Yet
 da me ton-to ri-fug-gi? So
 MIMI
 mai-den a-dores your friend Mar-cel,
 -ret-ta tut-ta in-va-ghi-ta el-lè,
quasi rit.

though deep in your heart, deep in your heart.....
ben: le ango - scie tue non le vuoi dir,.....

MIMI
 a - dores him mad - ly, Ah! she's quite en a - mo - ur'd of Mar -
tutta in - va - ghi - ta di Mar - cel, tut - ta in - va - ghita el -

MUSETTA *poco allarg.* a Tempo
 rankles the smart you'd nev - er, never con - fess but ra - ther
non le vuoi dir, so ben,..... ma ti sen - ti mo -

MIMI
 - cel!.....
 - l'è!.....

poco allarg. a Tempo

(Schaunard and Colline rise, and standing aside, watch the scene with interest, while Ru -
 -dolph and Mimi remain seated and continue their talk. Marcel nervously quits his seat,
 and is about to go, but is spell-bound by Musetta's voice.)

MUSETTA
 die!
 RUDOLPH - *rir!*

p (to Mimi)
 She once was Mar.cel's
Mar.cel - lo un di l'a -

SCHAUNARD
 What will all the peo - ple say!
Quel - la gen - te che di - rà!

p dolce

RUDOLPH

(Alcindoro vainly endeavours to induce Musetta

love,..... She wan-ton-ly for-sook her
mò..... *la fra-schet-ta l'ubban-do*

SCHAUNARD *p*

Ah! Mar-cel will soon give in!
Ah Mar-cel - lo ce - de - rà!

appena animando

RUDOLPH

to resume her seat at the table, where supper is now ready.)

fate..... rar-er game she thought to
-nò..... *per poi dar-si a mi-glior*

COLLINE *p*

Who knows what will hap-pen now?
Chi sa mai quel che av-ver-rà!

RUDOLPH

cap-ture.
vi-ta.

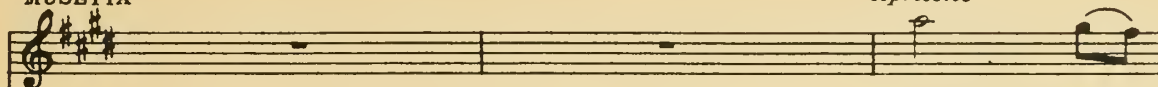
SCHAUNARD

But the snare to some is plea-sant
Tro-van dol-ce al pa-ri il lac-cio...

COLLINE

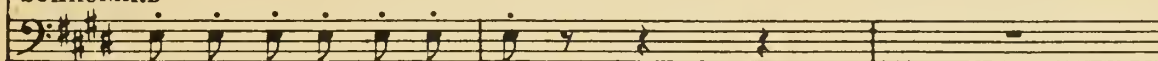
Good-ness me! 'tis most un-
San-ti nu-mi, in si-mil

MUSSETTA

espressivo

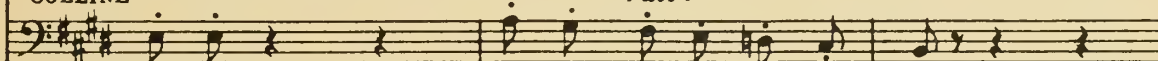
Ah! Mar -
(Ah! Mar -

SCHAUNARD



for the bit - er and the bit.
chi lo tende e chi ci dà.

COLLINE

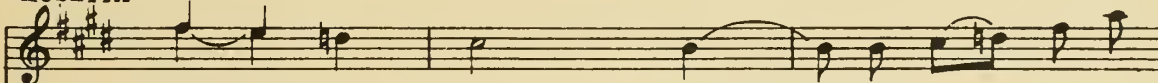
rall.

- pleasant, a - ny - how it is for me!
bri - ga... mai Col - line in - top - pe - rà!

24

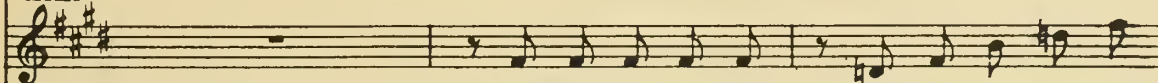


MUSSETTA



- cel, you are van - quished,..... Mar - cel..... you are
- cel - lo sma - nia,..... Mar - cel - lo è

MIMI



And yet the maiden my heart with sor - row
Quell'in - fe - li - ce mi muo - ve a pie -

ALCINDORO



Not so loud!
Par - la pian!



MUSSETTA

van - - - quished!
vin - - - to!)

MIMI

fills!
-tù!

ALCINDORO

Gen - tly! gen - tly!
Zit - ta, zit - ta!

COLLINE

She is pret - ty, I don't
(Es - sa è bel - la, io non son

MIMI (nestling closer to Rudolph)

Dar - - - ling!
T'a - - - mo!

RUDOLPH

(with his arm round Mimi's waist)

Mi - mi!
Mi - mi!

SCHAUNARD

See the braggart in a moment will give
Quel bra - vac - cio a mo - men - ti ce - de -

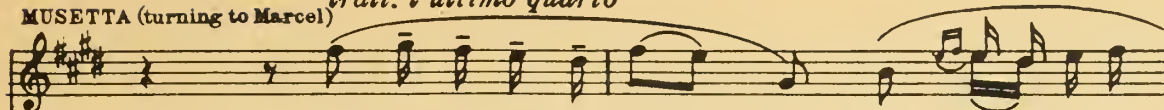
COLLINE

doubt it,
cie - co,

f poco rall:

espansivo
tratt. l'ultimo quarto

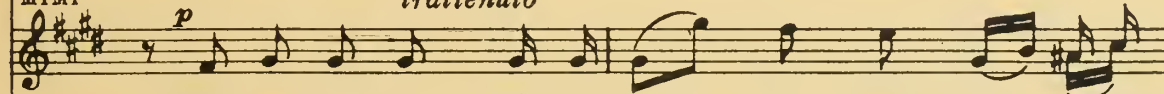
MUSETTA (turning to Marcel)



And tho' your heart is break - ing you'd never let us
So ben:le an-go-scie tu - e non le..... vuoi

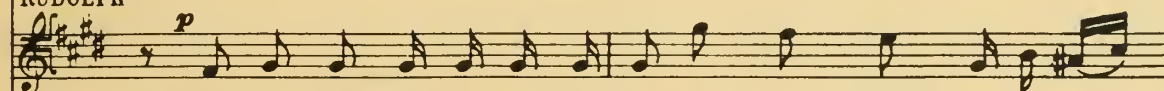
MIMI

trattenuto



This hap-less girl fills my heart, my heart with sorrow!
Quell'in-fe-li-ce mi muo-ve a pie-tà!...

RUDOLPH



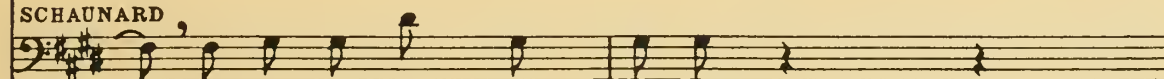
Most faint the love that, when 'tis wounded, may not make re-ply!.....
È fiacco a-mor quel che le of-fe-se ven-di-car non sa!.....

ALCINDORO



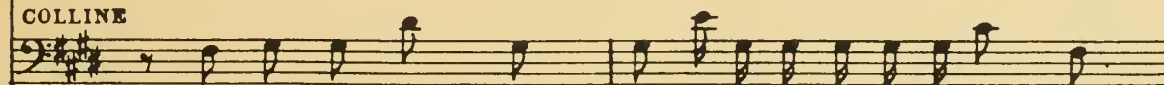
Manners,
Mo-di,

SCHAUNARD



in! The fun grows fast and fu-rious!
-rà! Stu-penda è la com-me-dia!

COLLINE



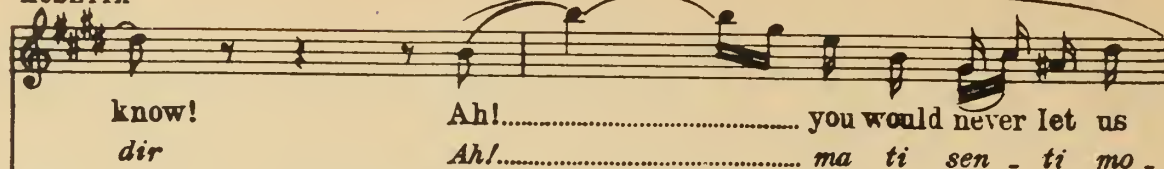
but yet I'd ra-ther have my pipe and a page of Ho-mer!
ma piac-cionmi as-sai più u-na pipa e un te-sto gre-co,

a Tempo

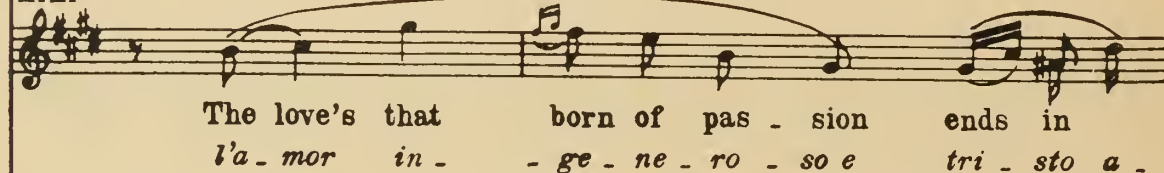
tratt. l'ultimo quarto



MUSSETTA



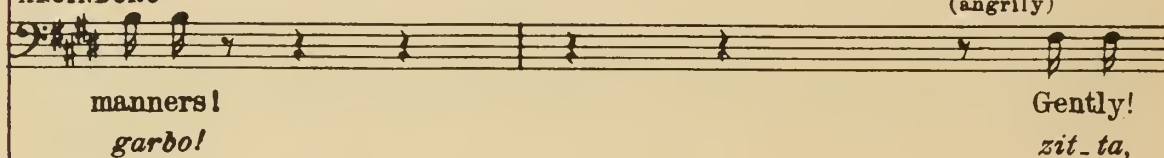
MIMI



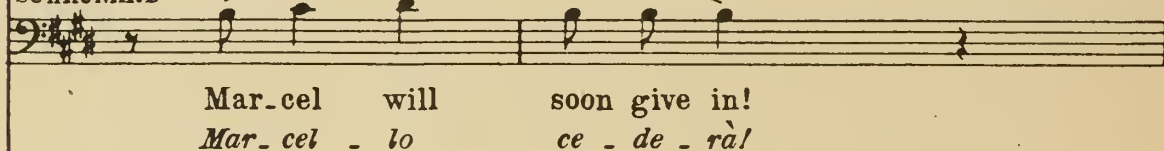
RUDOLPH



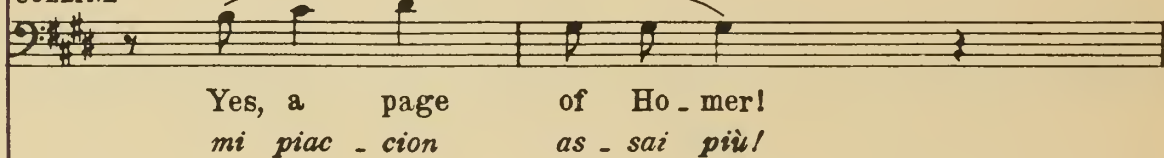
ALCINDORO



SCHAUNARD




COLLINE



a Tempo

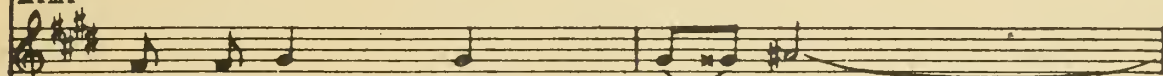
MUSSETTA

(obstinately to Alcindoro)



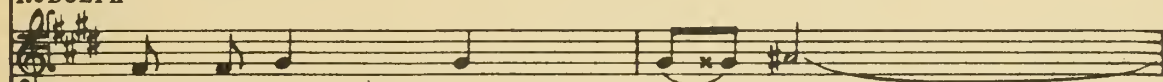
know I'll have my way, so don't you worry! I'll do just what I like,
 -rir. Io vo-glio fa-re il mio pia-cere! Vo-glio far quel che mi

MIMI



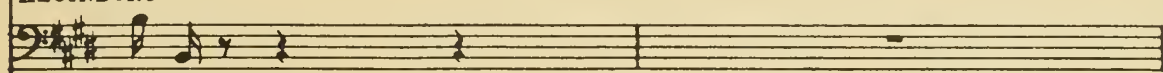
grief! That poor un - hap - py
 -mor! Quell'in - fe - li - ce

RUDOLPH



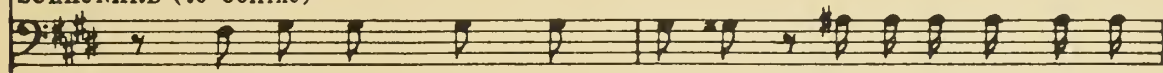
dead! None may re - vive a.....
 -mor! È fiac - co a - mo - re.....

ALCINDORO



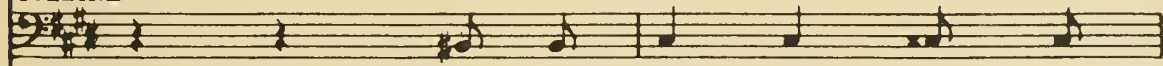
gently!
 zitta!

SCHAUNARD (to Colline)



..... If such a pret - ty dam-sel should on-ly make eyes at
 Se tal va - ga per - so - na, ti trattas-se a tu per

COLLINE



She is pret - ty I don't
 Es - sa è bel - la, non son

a Tempo



p un poco incalz. e *cres.*

MUSETTA *sostenendo*
just what I like, so..... hold your tongue,..... hold your
par..... non..... sec - car,..... non sec -

MIMI
girl, ah!..... ah!..... she..... moves me, she moves me to
ah!..... ah!..... mi..... muo - ve, mi muo - ve a pie -

RUDOLPH
..... love..... none may, none may revive a love, a love that's
quel..... che..... le of - fe - se, ven - di - car non

SCHAUNARD
you, you'd forget your mouldy classics, And you'd hasten to fetch her
tu, la tua scienza bronto - lo - na mande - re - sti a Bel - ze -

COLLINE
doubt it; yet I would rather have my old pipe and a page of
cie - co, ma..... piaccionmi assai più u - na pipa e un te - sto

f sostenendo

MUSETTA *a Tempo* *un poco sostenendo*
tongue, hold your tongue! (I must try to get rid of the old boy.)
-car! non sec - car! (Or convien li - be - rar - si del vecchio!)

MIMI
tears!
-tà!

RUDOLPH
dead!
sa!

SCHAUNARD
shoe!
-bù!

COLLINE
Homer!
greco!

25 *a Tempo* *un poco sostenendo*
pp pp

MUSSETTA

(strillando)

bootshop! Hasten, quickly! He may have boots to please me! Ah! the torture!

ALCIN -la -io. Cor-ri, presto! Ne voglio un al-tro pa - io. Ah! che fitta,

What imprudence!
Imprudente!

MARCEL

dead for me,.....but love revives a gain in me!.....
mor - ta..... nè di te mor - to è il - sov-ve-nir!.....

a Tempo quasi rit. a Tempo

MUSSETTA

(takes off her shoe and puts it

how these horrid tight shoes squeeze me! I'll take it off.
ma - le - det.ta scar - pa stret - ta! Or la le-ro...

ALCINDORO

What will all the peo - ple say? What im -
Quel - la gen - te che di - rà? Ma il mio

MARCEL

If at my door you came to
Se tu bat - tes - si al - la mia

SCHAUNARD

Now the fun be - comes stu -
La com - me - dia è stu -

COLLINE

Now the fun be - comes stu -
La com - me - dia è stu -

6 6 6

on the table)

MUSSETTA

(impatiently)

*allarg:.....*So! let it lie there!
*Ec-co - la quà.*Hasten!
*Cor - ri,*Hasten! Hasten!
va, cor-ri!

MIMI

'Tis ver-y plain to me that she's en - am - our'd
Io ve - do..... ben, el-l'è in - va - ghi - ta

RUDOLPH

'Tis ver-y plain to me the com - e - dy's stu -
Io ve - do..... ben... la com - media è stu -

ALCINDORO

(hides her shoe under his coat which

-prudence!
*grado!*Nothing short of scandal! of scandal!
Vuoi ch'io com - pro - met - ta? A - spet - ta!

MARCEL

greet me..... my heart would straight go out to.....
*por - ta..... t'andreb - be il mio co - re ad a -**allarg:.....*

SCHAUNARD

- pen - - - dous!.....
- pen - - - da,.....In truth 'tis as good
la com - me - dia è stu -

COLLINE

- pen - - - dous!.....
- pen - - - da,.....Now the com - e - dy's stu -
*la com - me - dia è stu -**f allarg:.....*

(Musetta and Marcel embrace with much fervour)

MUSETTA *stent.* a Tempo sostenuto Meno

bring another pair! go! Marcel.....
pre - sto, va! va! Marcel - lo...

MIMI *stent.*

of Mar - cel!
di Mar - cel - - lo!

RUDOLPH *stent.*

- pen - - - dous!
 - pen - - - da!

he hastily buttons up)

ALCINDORO *stent.* (hurries off the stage)

Mu - set - ta! Shame!
 Mu - set - ta! Vo.'

MARCEL

meet..... thee, O my love!
 - prir,..... ad a - prir!
 En - chantress!
Si - re - na!

SCHAUNARD *stent.*

as a play, as a play!
 - pen - - - da!

COLLINE *stent.*

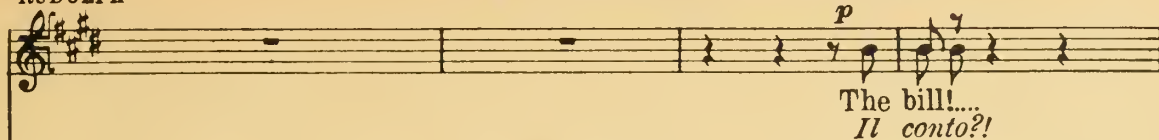
- pen - - - dous!
 - pen - - - da!

26 a Tempo sostenuto Meno

..... col canto *fff tutta forza* *allarg.* *pp dolcissimo*

RUDOLPH

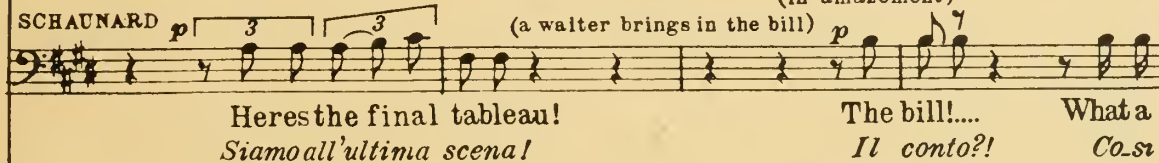
(to Mimi in amazement as they both rise)



SCHAUNARD

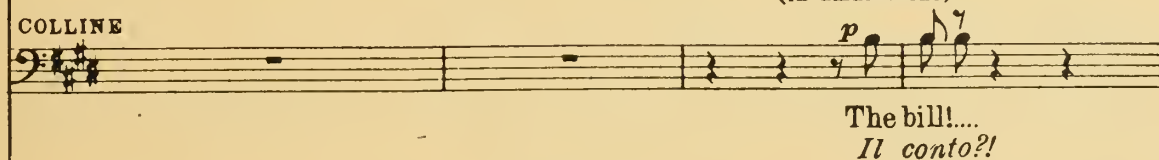
(a waiter brings in the bill)

(in amazement)



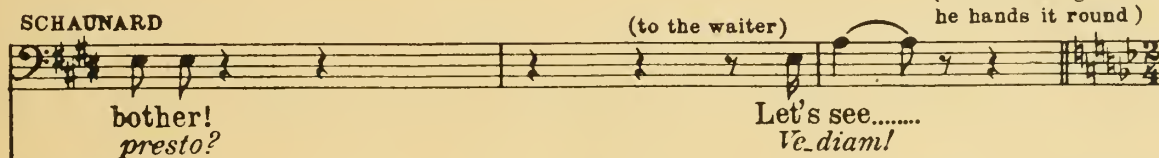
COLLINE

(in amazement)



SCHAUNARD

(to the waiter)

(after looking at it
he hands it round)

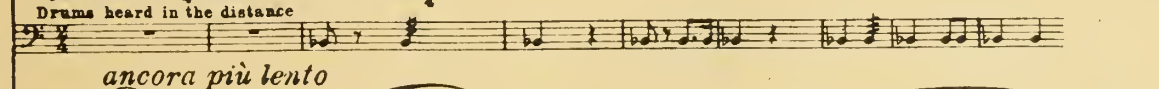
COLLINE

Who bade him bring it?
Chi l'ha ri - chiesto?!

Allegro alla marcia

Ogni battuta di 2 equivale a un quarto di 3

Drums heard in the distance



ancora più lento



156 Allegro alla Marcia ♩=132

The Tattoo (far away at first; but gradually approaching)

(Drums) *pp*

RUDOLPH

(examining the bill)

Heav'n! Out with your coppers!
Ca-ro! Fuori il da-na-ro!

SCHAUNARD

Out with your coppers! Col-li-ne, Ru-
Fuori il da-na-ro! Col-li-ne, Ro-

COLLINE

(examining the bill)

Heav'n! Out with your coppers!
Ca-ro! Fuori il da-na-ro!

RUDOLPH

I've
Ho

MARCEL

We've not a rap!.....
Siamo all'a-sciut-to!

SCHAUNARD

-dolph, and you, Mar-cel! I say!
-dol-fo e tu Mar-cel? Co-me?

STREET ARABS (hastening from the right)

'Tis the tat-too!
La riti-ra-ta!

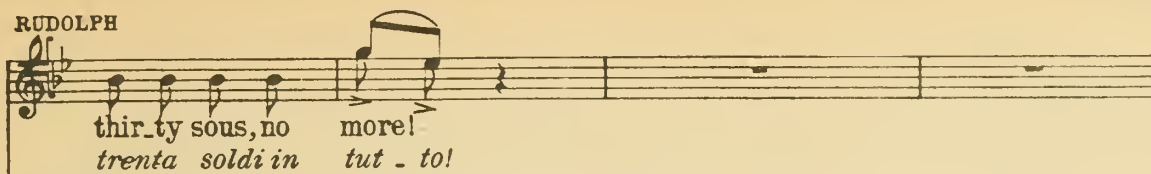
Sop. WORK-GIRLS

'Tis the tat-too!
La riti-ra-ta!

Ten. STUDENTS (hurrying out of the Cafè Momus)

'Tis the tat-too!
La riti-ra-ta!

RUDOLPH



MARCEL

(amazed)



SCHAUNARD

(sternly)

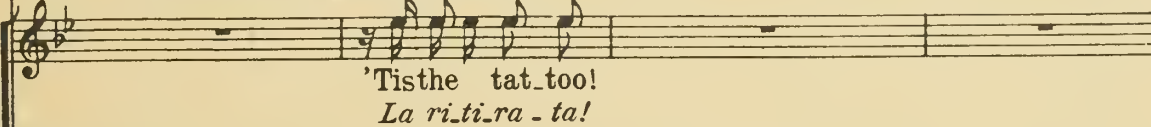


COLLINE

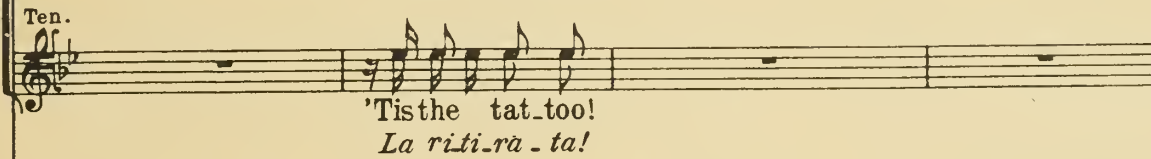


(hastening from the left. As the tattoo is still a long way off, the folks run hither, as if uncertain from which quarter the band will approach.)

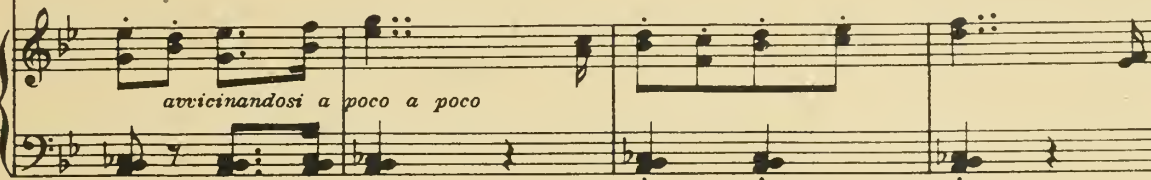
Sopr.



Ten.

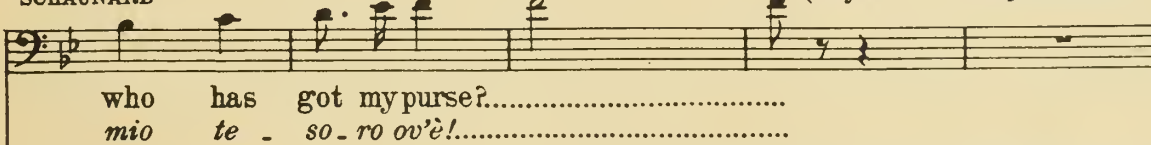


CITIZENS



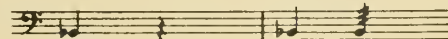
SCHAUNARD

(they all feel their pockets which

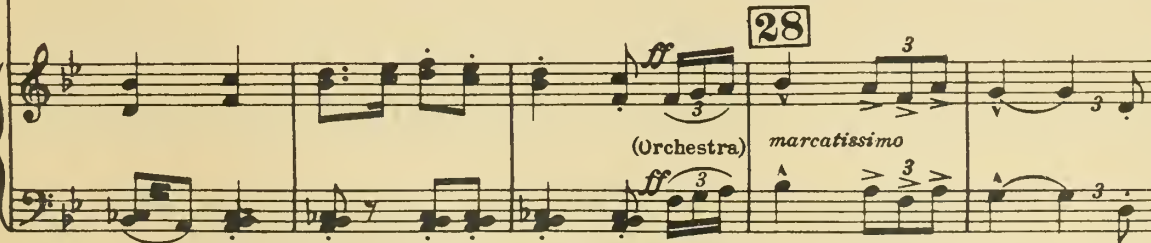


(coming nearer)

Drums



28



A

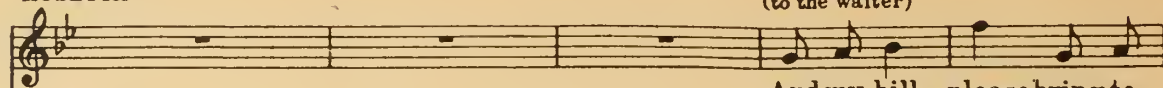
115495

A

(are empty; none can explain the sudden disappearance of Schaunard's purse; and they look at each other in surprise.)

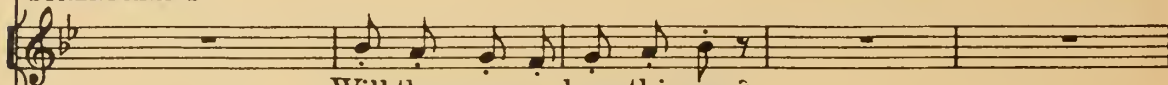
MUSETTA

(to the waiter)

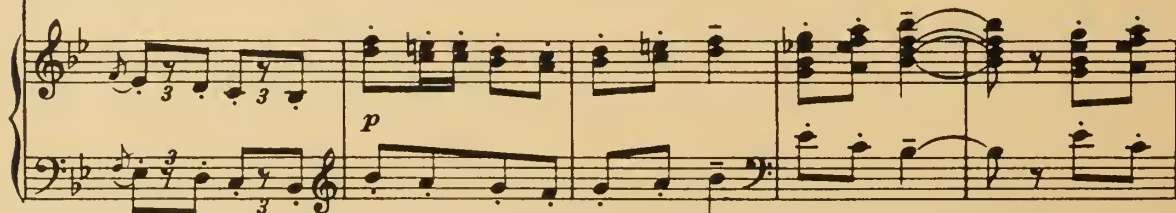


And my bill please bring to
Il mio con - to da-tea

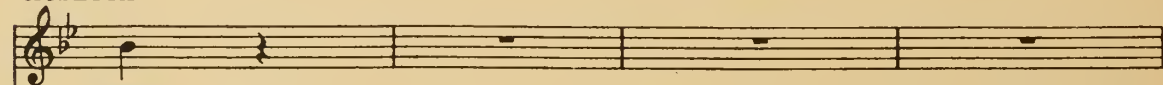
STREET ARABS



Will they come a - long this way?
S'av - vi - ci - nan per di qua!?

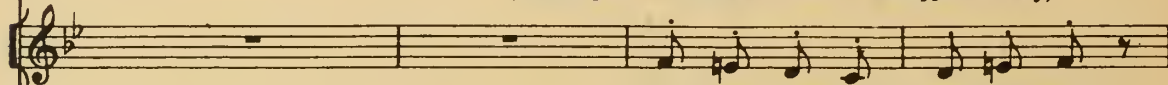


MUSETTA



me.
me.

(pointing in an uncertain fashion the opposite way)

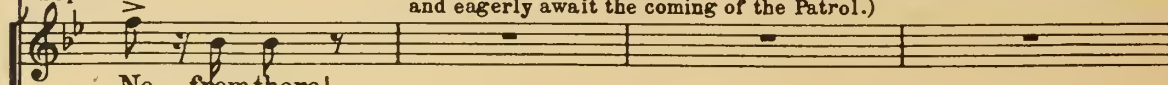


They are coming down this way!
S'av - vi - ci - nan per di là!

WORK-GIRLS

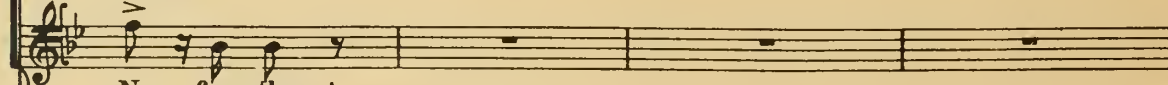
Sopr.

(Several windows are opened, at which mothers with their children appear and eagerly await the coming of the Patrol.)

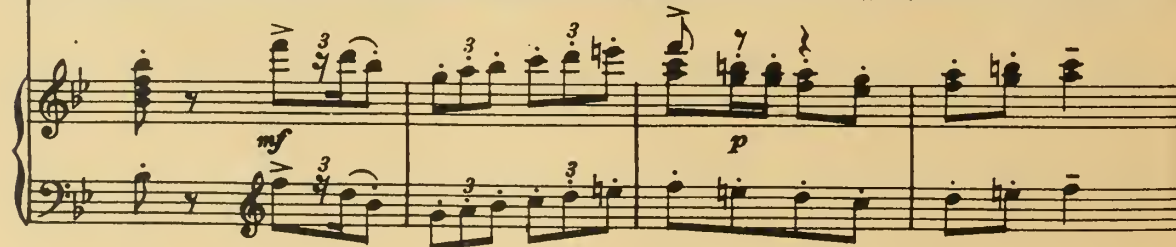
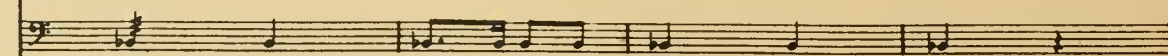


No, from there!
No, di là!

Ten. STUDENTS



No, from there!
No, di là!



No! have they come!
No, vien di là!

Here they come!
Vien di qua!

Here they come!
Vien di qua!
(gradually retreating)

29

MUSETTA (to the waiter who
presents the bill.)

Thank you!
Be - ne!

Just make one
Pre - sto som -

Ten. CITIZENS.
(running forward from the back)

Way, there! way, there!
Lar - go! lar - go!

Bassi HAWKERS.

Way, there! way, there!
Lar - go! lar - go!

SOME BOYS (from the windows)

Just let me see! Just let me hear!
Vo - glio ve - der! vo - glio sen - tir!

MUSSETTA

(The waiter adds the two amounts together.)

bill of the two!
-ma-te quel-lo con que-sto!

Mother, just let me
Mamma, vo-glio ve-

(from the windows)

Li - set - ta, do be
 Li - set - ta, vuoi ta -

(gradually retreating)

MUSSETTA

The gentleman will pay who came to sup with
Pa - gail si - gnor che sta - va qui con

see! Pa - -pa, just let me hear!
-der! . Pa - -pà, vo - glio sen - tir!

quiet! To - ny, do have done!
-cer! To - nio, la vuoi fi - -nir!

me!
me!

RUDOLPH (pointing to where Alcindoro went out)
> (in comic fashion)

Yes, he will pay!
Paga il signor!

MARCEL (in comic fashion)

Yes, he will pay!
Paga il signor!

SCHAU. (in comic fashion)

Yes, he will pay!
Paga il signor!

COLLINE (pointing to where Alcindoro went out)
(in comic fashion)

Yes, he will pay!
Paga il signor!

(the crowd fills the stage; the tattoo advances gradually from the left)

Sop. WORK-GIRLS

They will come a - long this way!
S'av - vi - ci - na - no di qua!

Yes, this
Sì, di

Ten. STUDENTS

Yes, this
Sì, di

Sop.

They will come a - long this way!
S'av - vi - ci - na - no di qua!

Yes, this
Sì, di

Ten.

Yes, this
Sì, di

HAWKERS
Bassi

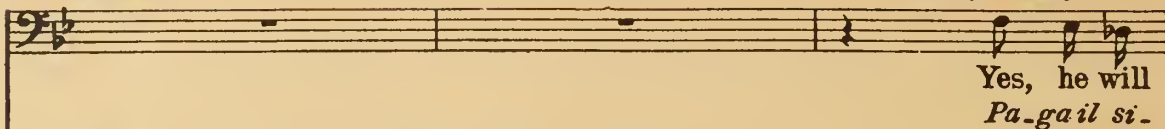
Yes, this
Sì, di

Now it's com - ing, The tat - too!
Vuò ve - der la ri - ti - ra - ta!

Do be qui - et, do have done!
Vuoi ta - cer, la vuoi fi - nir?

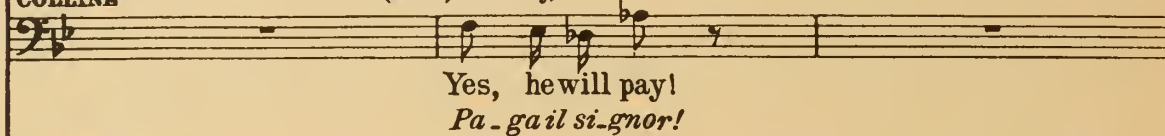
SCHAUNARD

(aside, comically)

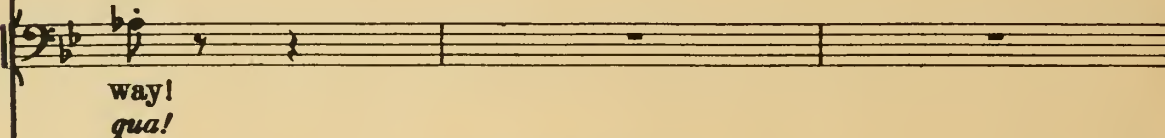
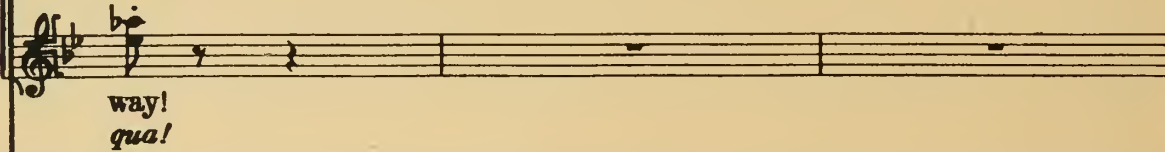
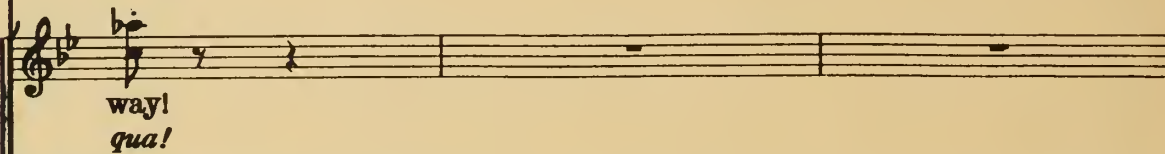
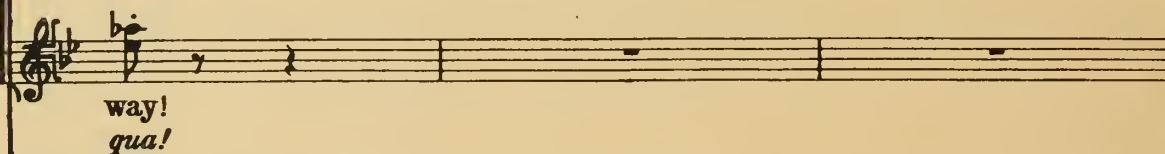
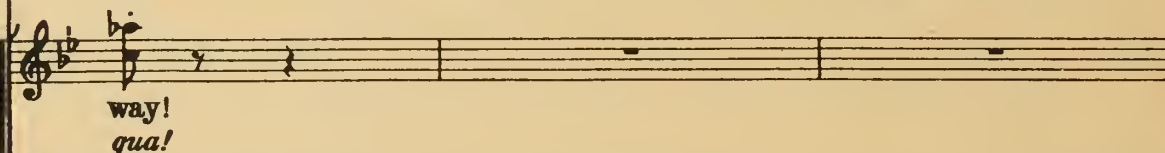
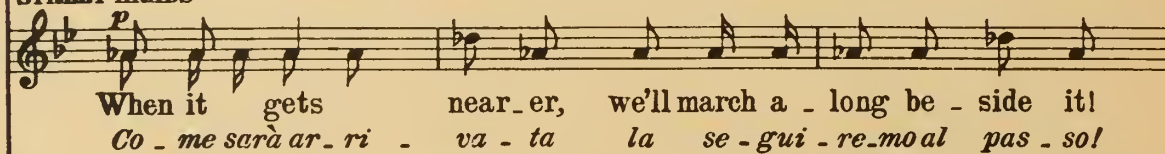


COLLINE

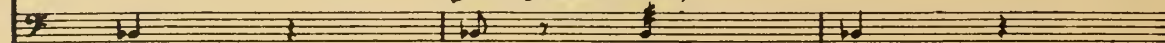
(aside, comically)



STREET ARABS



(getting gradually nearer)



30



(placing both bills at Alcindoro's place)

MUSSETTA (The waiter hands the two bills to Musetta.)

And af_ter this
E..... do_ _ _ve

(aside, comically)

MARCEL

He will pay!.....
il si_gnor!.....

SCHAUNARD

pay!
-gnor!

HAWKERS

(The shop-people close their shops and come out into the street)

pp
In that pa_
In quel rul_

MUSSETTA

plea_sant meet_ ing, this shall be my greet_ ing!
s'è se - du_ - to ri - tro - vil mio sa - lu - to!

trol you hear..... the coun try's no_ ble might!
lio tu sen _ti la pa_ _tria ma - e - stà!

(always nearer)

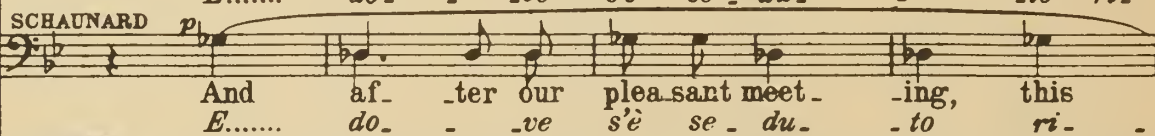
RUDOLPH



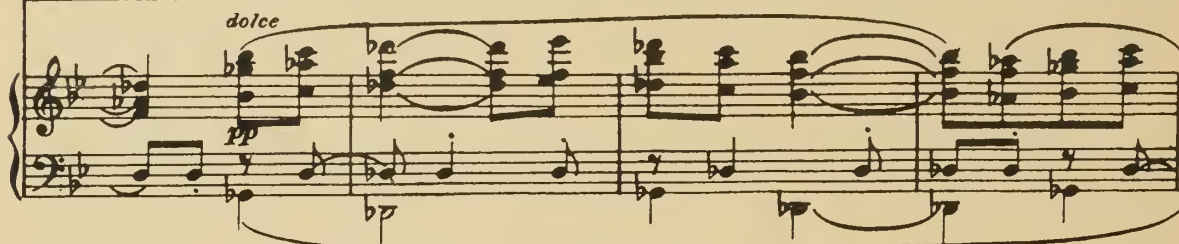
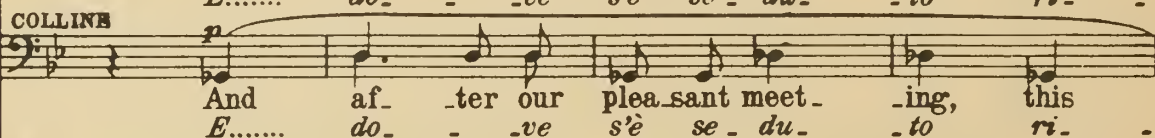
MARCEL



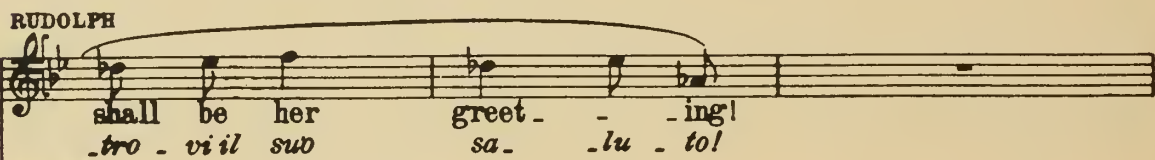
SCHAUNARD



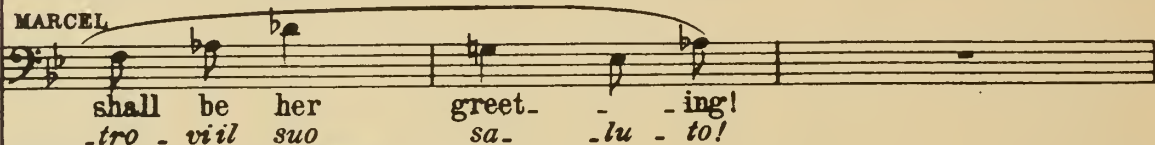
COLLINE



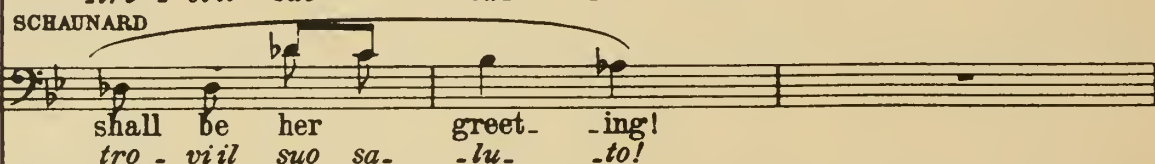
RUDOLPH



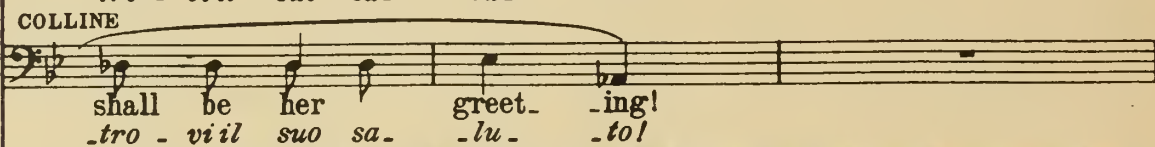
MARCEL



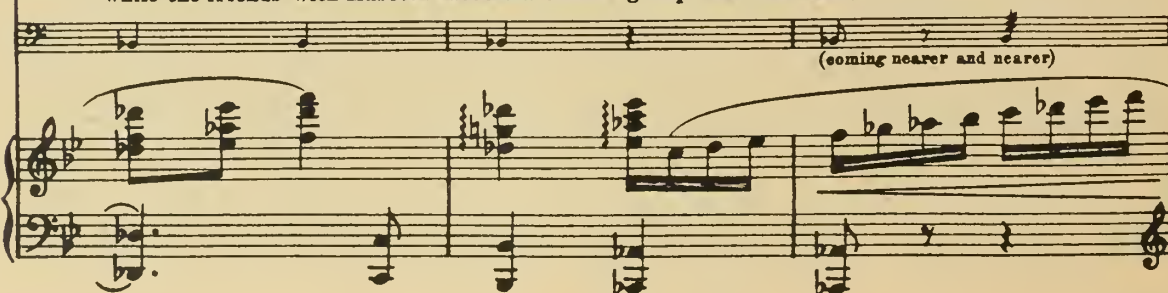
SCHAUNARD



COLLINE



(All look to the left; the tattoo is about to enter the square, when the crowd retreats on either side, while the friends with Musetta and Mimi form a group near the Café.)



MARCEL

See, the patrol is coming! Look out that the old boy don't
Giunge la ri-ti-ra-ta! Che il vecchion non ci ve-da fug-

COLLINE

Look out that the old boy don't
Che il vecchion non ci ve-da fug-

STREET ARABS.

Now look out, they're coming here!
Ohè! at ten ti, ec-co-li qua!

Make way there!
in fi-la!

Sop. WORK-GIRLS.

Do stand back, for here they come!
Lar-go, lar-go, ec-co-li qua!

Make way there!
in fi-la!

Ten. STUDENTS

Do stand back, for here they come!
Lar-go, lar-go, ec-co-li qua!

Make way there!
in fi-la!

Sop. CITIZENS, SHOP-KEEPERS ETC.

Do stand back, for here they come!
Lar-go, lar-go, ec-co-li qua!

Make way there!
in fi-la!

Ten. CITIZENS.

Do stand back, for here they come!
Lar-go, lar-go, ec-co-li qua!

Make way there!
in fi-la!

Bassi HAWKERS.

Make way there!
in fi-la!

31

RUDOLPH



See the pat-rol is co-ming!
Giun-ge la ri-ti-ra-ta!

MARCEL



catch you with his darling! Now the crowd is tre-mendous, to es-cape will be so
-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap.

SCHAUNARD

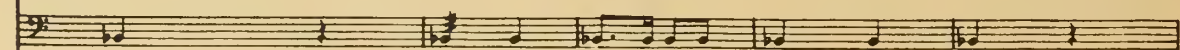
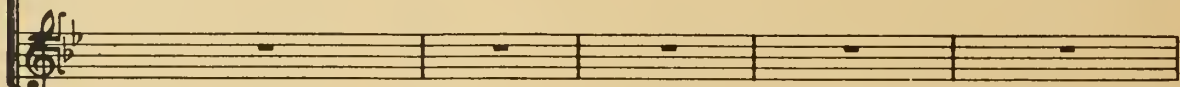
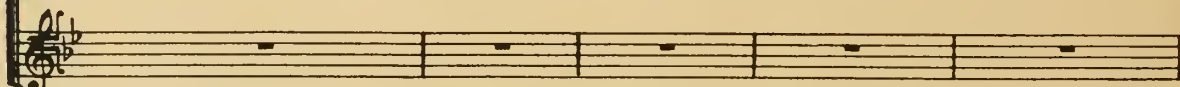
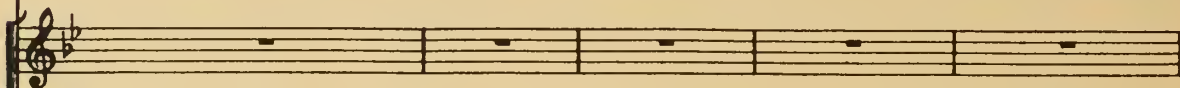


Now the crowd is tre-mendous, to es-cape will be so
Quel-la fol-la ser-ra-ta il nascon-diglio ap.

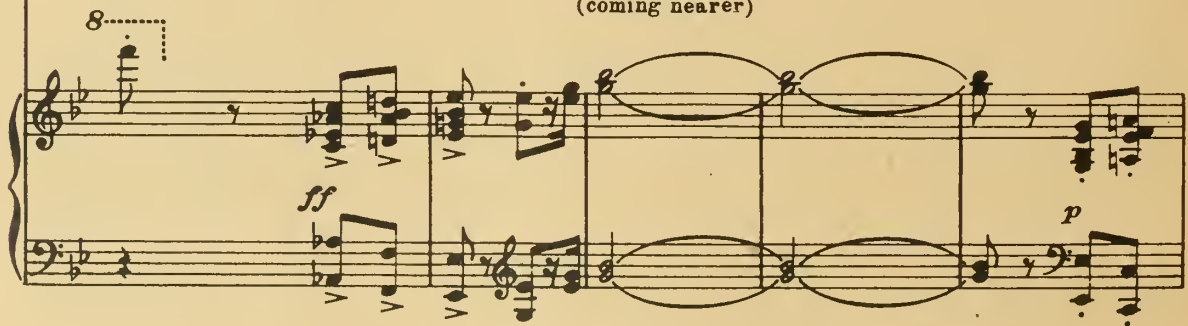
COLLINE



catch you with his darling! Now the crowd is tre-mendous, to es-cape will be so
-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap.

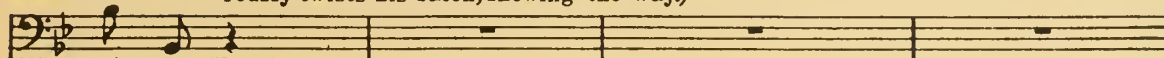


(coming nearer)



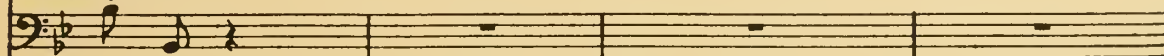
MARCEL

(Enter from the left the military Tattoo, headed by a gigantic Drum-major who dexterously twists his bâton, shewing the way.)



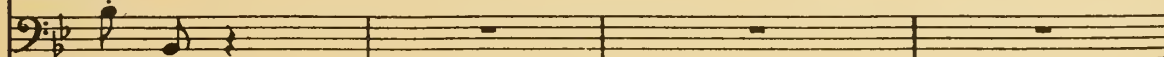
ea - sy!
-pre-sti!

SCHAUNARD



ea - sy!
-pre-sti!

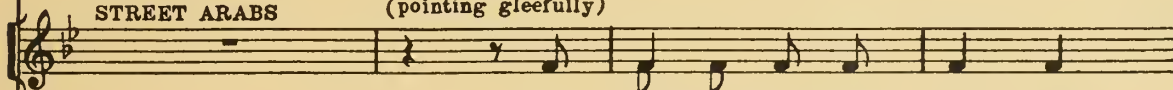
COLLINE



ea - sy!
-pre-sti!

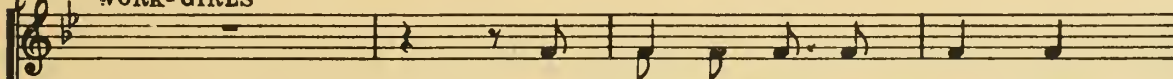
STREET ARABS

(pointing gleefully)



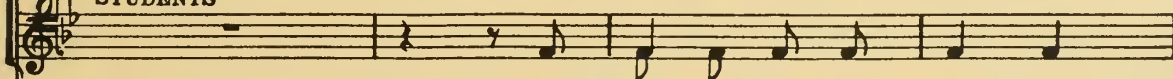
And there's the drum - ma - jor!
Ec - coil tam - bur mag - gio - re!

Sop. 1. WORK-GIRLS



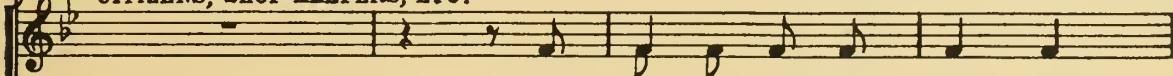
And there's the drum - ma - jor!
Ec - coil tam - bur mag - gio - re!

Ten. 1. STUDENTS



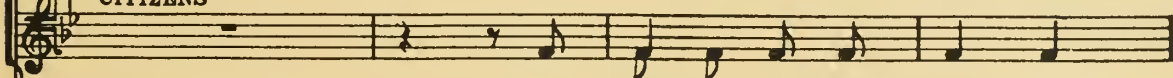
And there's the drum - ma - jor!
Ec - coil tam - bur mag - gio - re!

Sop. 2. CITIZENS, SHOP-KEEPERS, ETC.



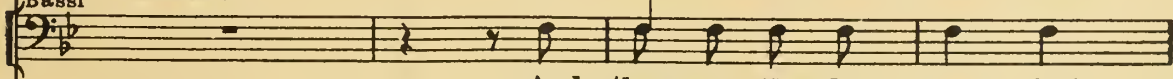
And there's the drum - ma - jor!
Ec - coil tam - bur mag - gio - re!

Ten. 2. CITIZENS



And there's the drum - ma - jor!
Ec - coil tam - bur mag - gio - re!

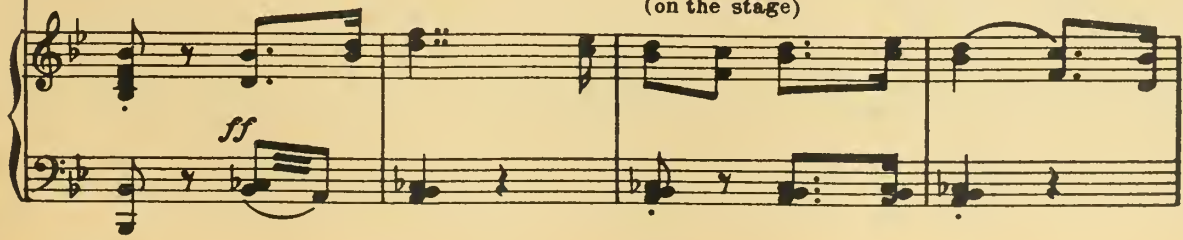
Bassi HAWKERS




And there's the drum - ma - jor!
Ec - coil tam - bur mag - gio - re!


32

(on the stage)

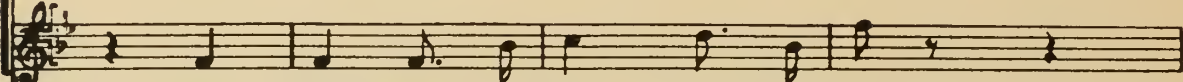




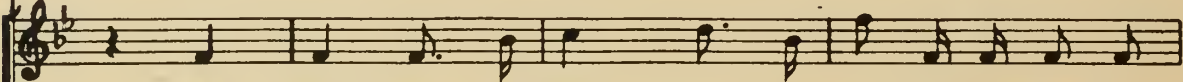
As proud as a war - rior of old! The drum-ma-jor,
Più fier d'un an - ti - co guer-rier! Il tam-bur mag-



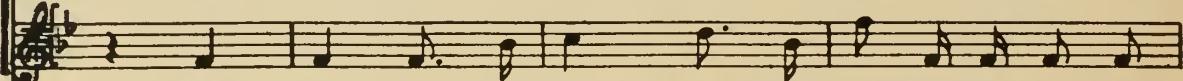
As proud as a war - rior of old!
Più fier d'un an - ti - co guer-rier!




As proud as a war - rior of old!
Più fier d'un an - ti - co guer-rier!



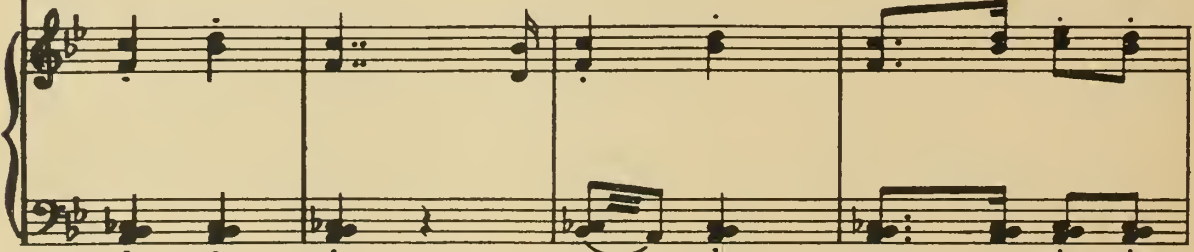
As proud as a war - rior of old! The drum-ma-jor,
Più fier d'un an - ti - co guer-rier! Il tam-bur mag-



As proud as a war - rior of old! The drum-ma-jor,
Più fier d'un an - ti - co guer-rier! Il tam-bur mag-



As proud as a war - rior of old! The drum-ma-jor,
Più fier d'un an - ti - co guer-rier! Il tam-bur mag-



RUDOLPH

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

MARCEL

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

SCHAUNARD

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

COLLINE

Quick, or you will miss them!
Le - sti, le - sti, le - sti!

look! the drum-ma-jor, look!.....
-gior! Il tam-bur mag-gior!.....

The drum-ma-jor, look!.....
Il tam-bur mag-gior!.....

The drum-ma-jor, look!.....
Il tam-bur mag-gior!.....

look! the drum-ma-jor, look!.....
-gior! Il tam-bur mag-gior!.....

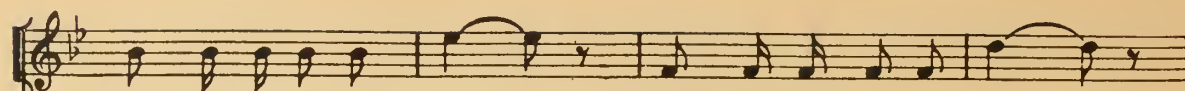
See! Here they come!
I Zap-pa-tor,

look! the drum-ma-jor, look!.....
-gior! Il tam-bur mag-gior!.....

See! Here they come!
I Zap-pa-tor,

look! the drum-ma-jor, look!.....
-gior! Il tam-bur mag-gior!.....

See! Here they come!
I Zap-pa-tor,

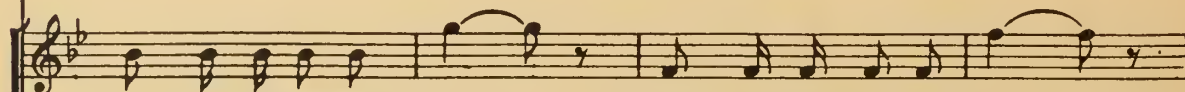


Here come the sappers, look!.....

There's the drum-ma-jor too!.....

I Zap-pa-to-ri o - là!.....

Ec-co il tam-bur maggior!.....



Here come the sappers, look!.....

There's the drum-ma-jor too!.....

I Zap-pa-to-ri o - là!.....

Ec-co il tam-bur maggior!.....



Here come the sappers, look!.....

There's the drum-ma-jor too!.....

I Zap-pa-to-ri o - là!.....

Ec-co il tam-bur maggior!.....

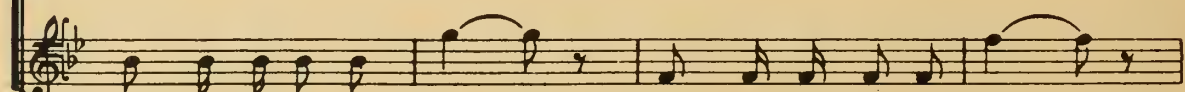


Here come the sappers, look!.....

There's the drum-ma-jor too!.....

I Zap-pa-to-ri o - là!.....

Ec-co il tam-bur maggior!.....

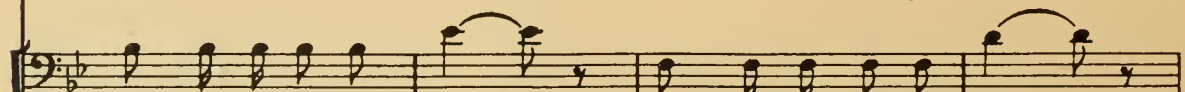


Here come the sappers, look!.....

There's the drum-ma-jor too!.....

I Zap-pa-to-ri o - là!.....

Ec-co il tam-bur maggior!.....



Here come the sappers, look!.....

There's the drum-ma-jor too!.....

I Zap-pa-to-ri o - là!.....

Ec-co il tam-bur maggior!.....



Now the tat - too goes by!
La ri - ti - ra - ta è qua!

Like a general fine!
Il tambur maggior!

Like a general fine!
Pare un ge - ne - ral!

Now the tat - too goes by!
La ri - ti - ra - ta è qua!

Now the tat - too goes by!
La ri - ti - ra - ta è qua!

Like a general fine!
Pare un ge - ne - ral!

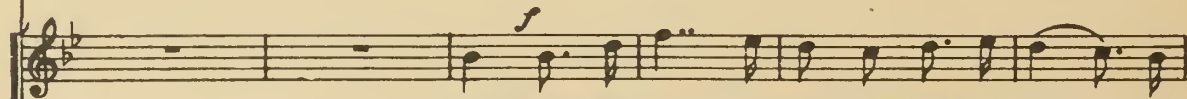
(Drums)

33

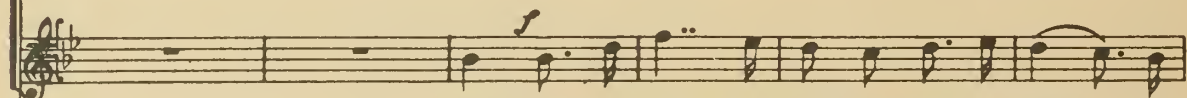
ff (Orchestra)



See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La



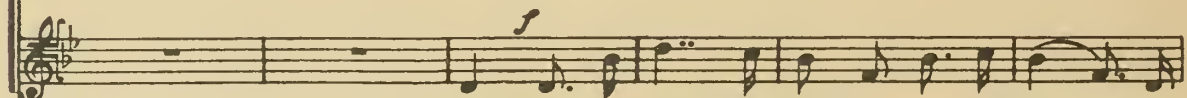
See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La



See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La



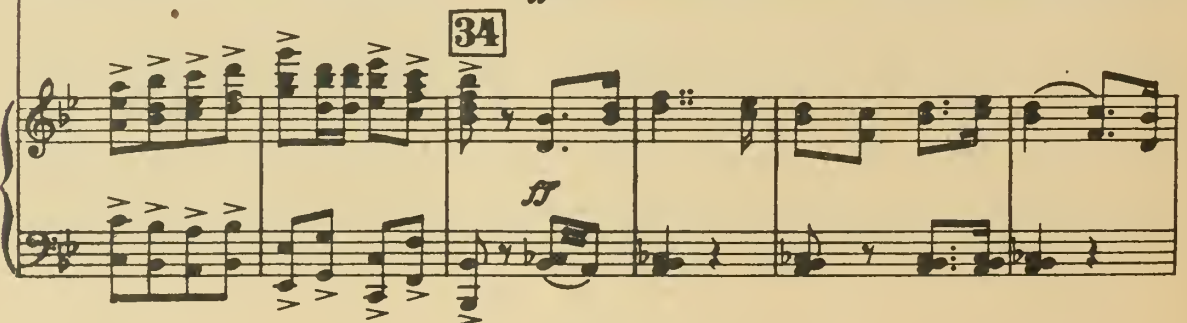
See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La

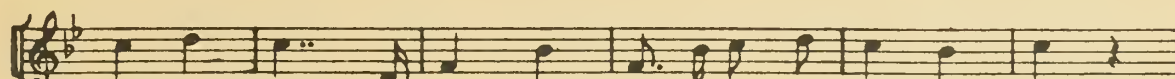


See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La

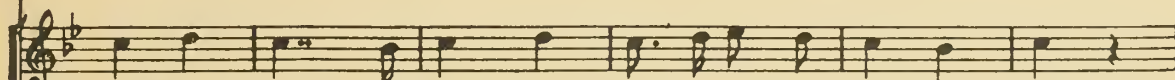


See! there he goes. The tall drum-major bold!..... The
Ec - co - lo là! Il bel tam-bur maggior!... La

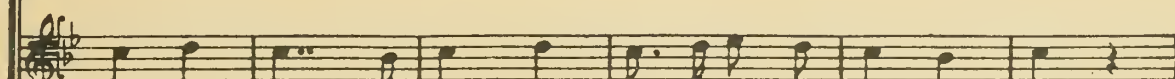




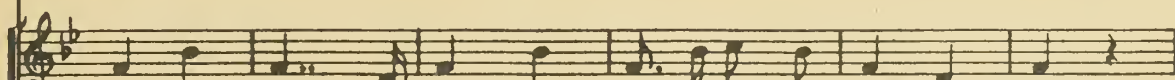
staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!



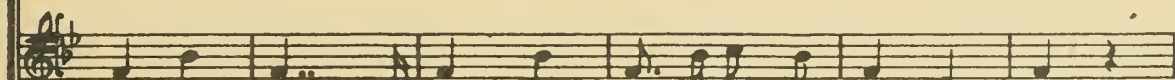
staff of gold You see him hold He proudly twists and turns!
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staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!



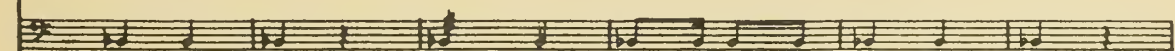
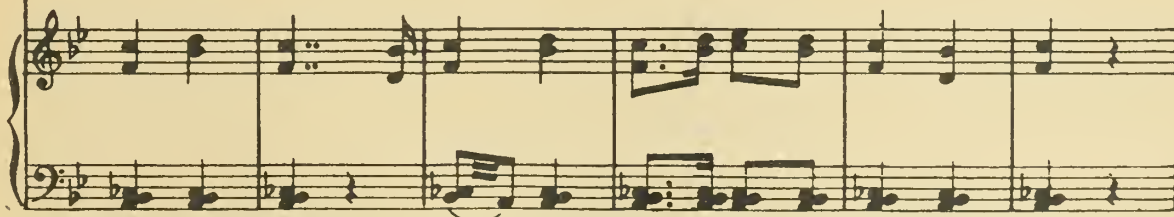
staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!

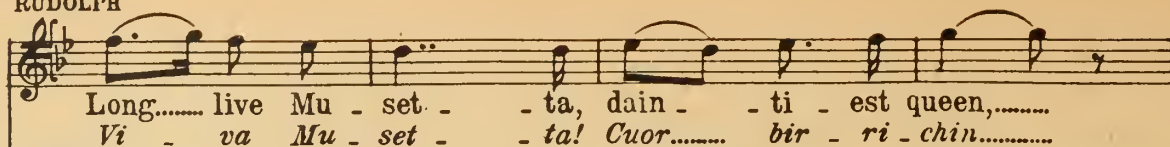


staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!

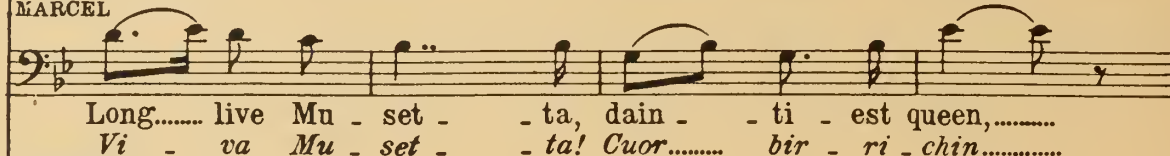


staff of gold You see him hold He proudly twists and turns!
can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!

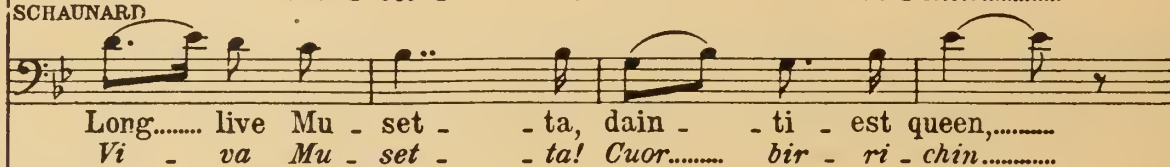





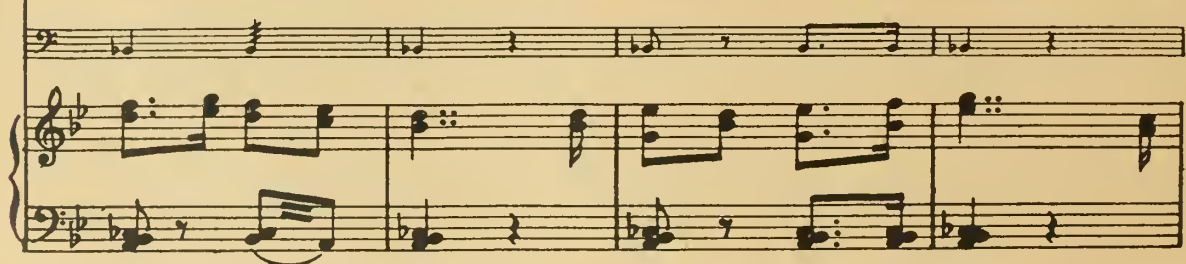
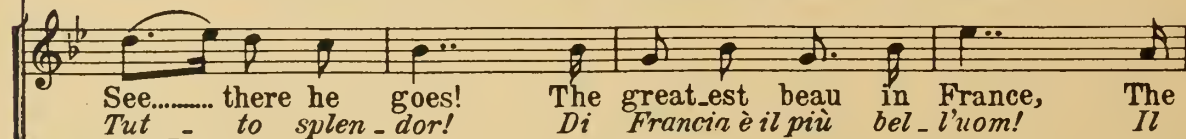
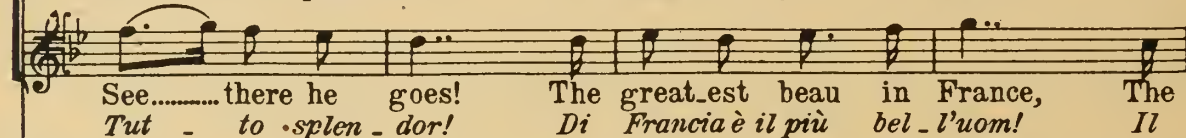
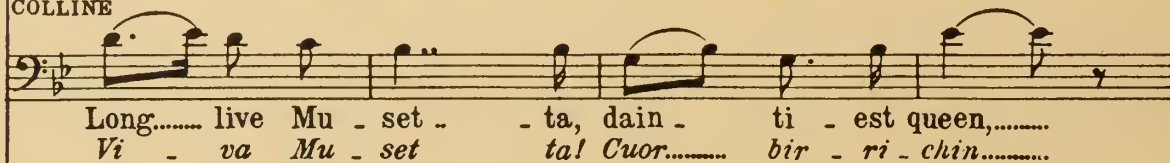
MARCEL



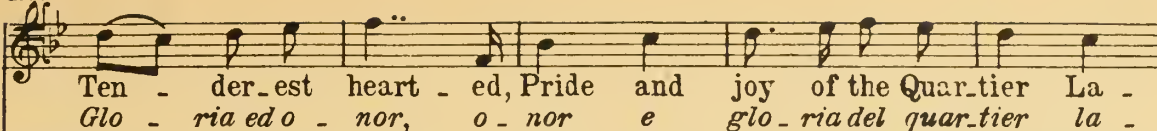
SCHAUNARD



COLLINE



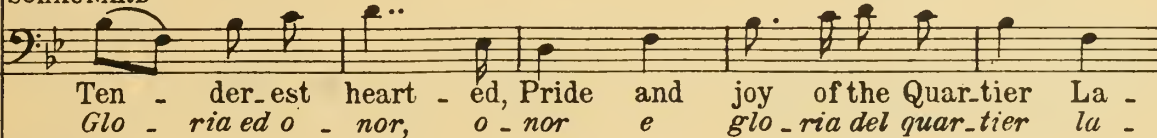
RUDOLPH



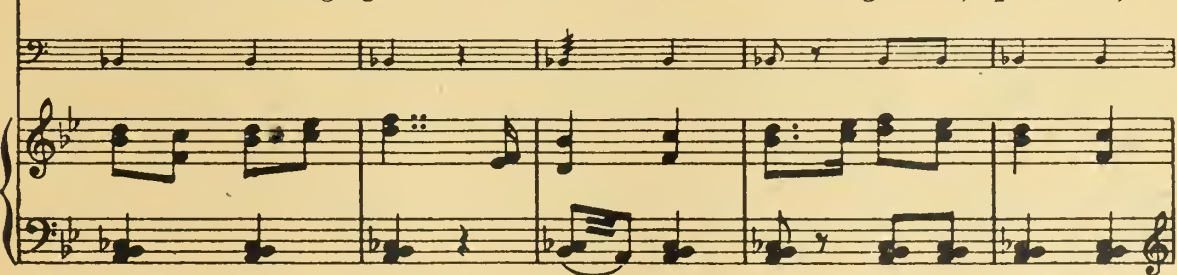
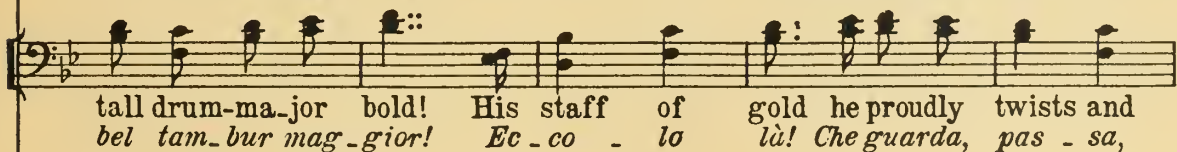
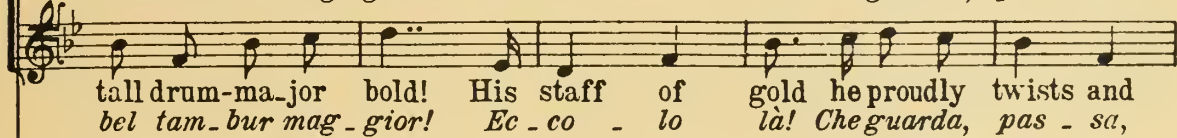
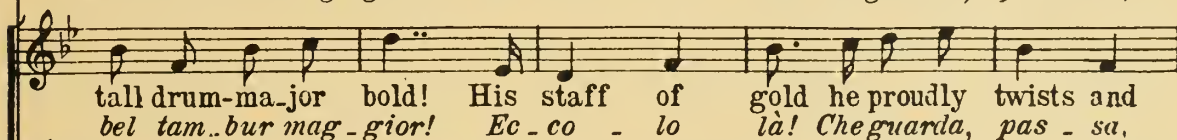
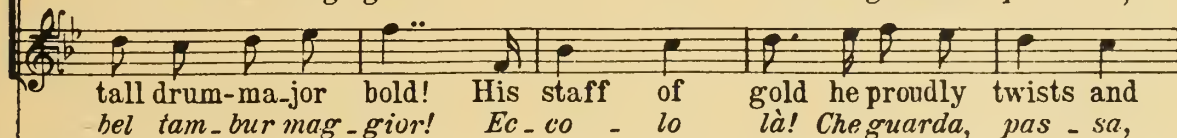
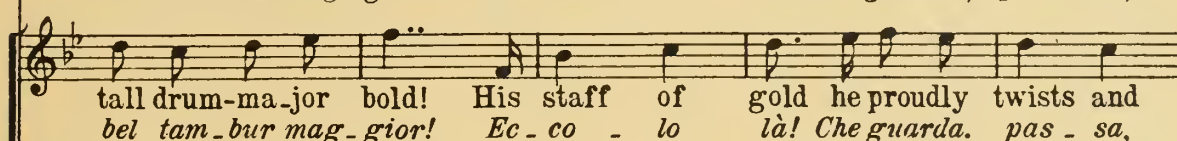
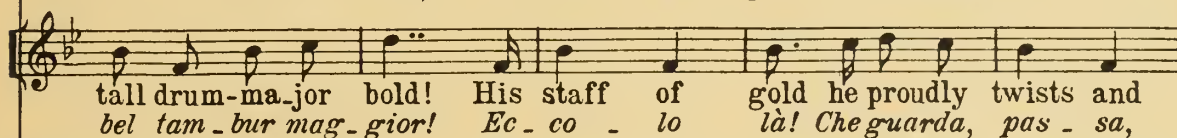
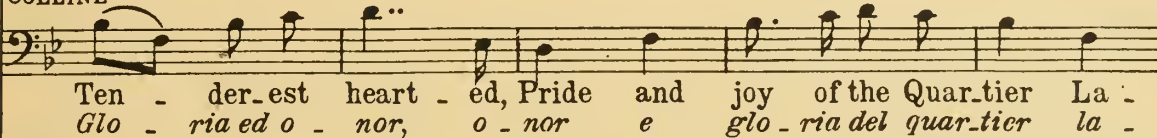
MARCEL



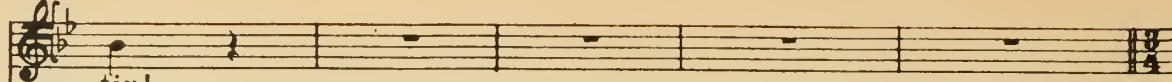
SCHAUNARD



COLLINE



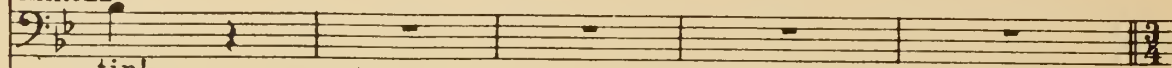
RUDOLPH



-tin!

-tin!

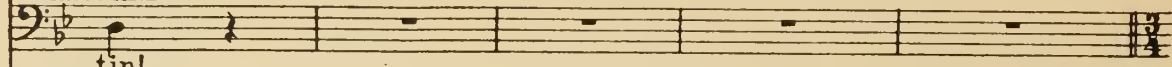
MARCEL



-tin!

-tin!

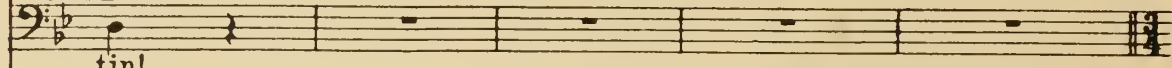
SCHAUNARD



-tin!

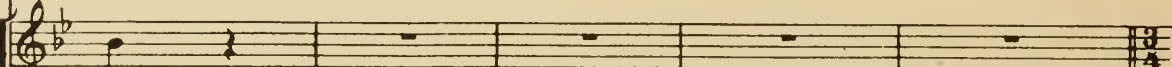
-tin!

COLLINE



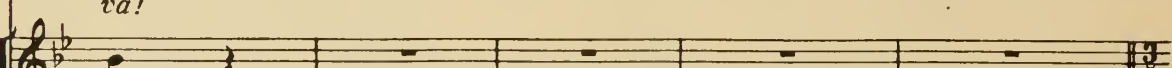
-tin!

-tin!



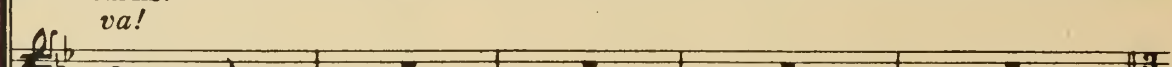
turns!

va!



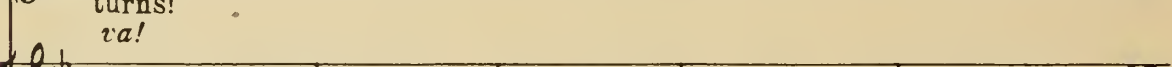
turns!

va!



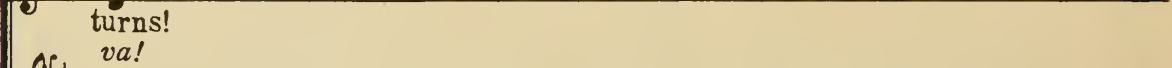
turns!

va!



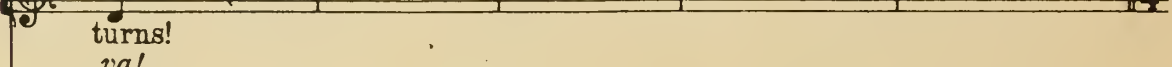
turns!

va!



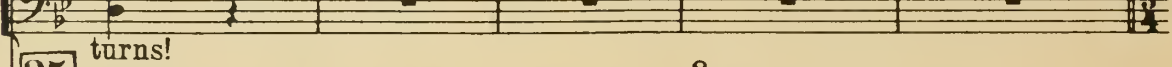
turns!

va!



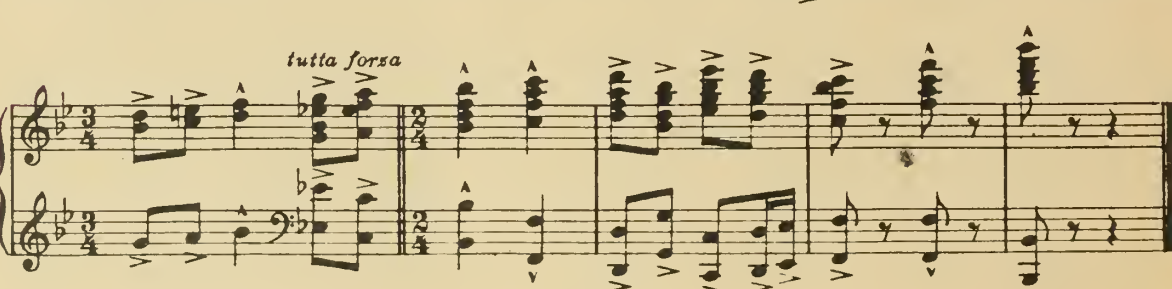
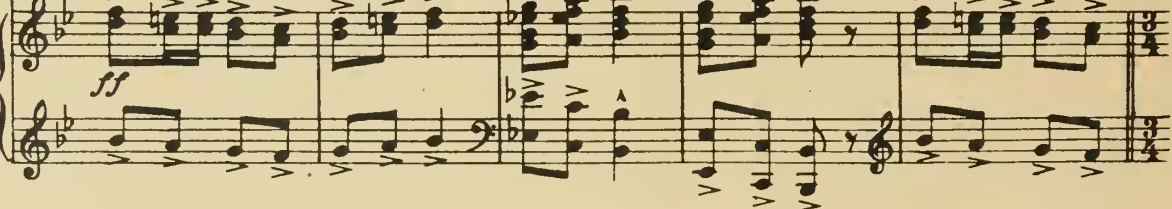
turns!

va!



turns!

va!



THIRD ACT

"Mimi's voice seemed to go through Rudolph's heart like a death knell."

"His love for her was a jealous, fantastic, weird, hysterical love."

"Scores of times they were on the point of separating."

"It must be admitted that their existence was a veritable hell-upon-earth."

"And yet amid all their tempestuous strife they mutually agreed to pause for the refreshment and solace afforded by a night of love; but the dawn merely brought with it some unlooked-for battle which served to drive Love, terrorstruck, away."

"Thus (if life it was) did they live; a few happy days alternating with many wretched ones while perpetually awaiting a divorce?"

"Either as a congenital defect or as a natural instinct, Musetta possessed a positive genius for elegance."

"Even in her cradle this strange creature must surely have asked for a mirror!"

"Intelligent, shrewd, and above all hostile to anything that she considered tyranny, she had but one rule, caprice."

"In truth the only man that she really loved was Marcel; perhaps because he alone could make her suffer. Yet extravagance was for her one of the conditions of well being."

"La voce di Mimì aveva una sonorità che penetrava nel cuore di Rodolfo come i rintocchi di un'agonia..."

"Egli però aveva per lei un amore geloso, fantastico, bizzarro, isterico..."

"Venti volte furono sul punto di dividerci."

"Convien confessare che la loro esistenza era un vero inferno."

"Nondimeno, in mezzo alle tempeste delle loro liti, di comune accordo si soffermavano a riprender lena nella fresca oasi di una notte d'amore... ma all'alba del domani una improvvisa battaglia faceva fuggire spaventato l'amore."

"Così - se fu vita - vissero giorni lieti alternati a molti pessimi nella continua attesa del divorzio."

"Musetta, per originaria malattia di famiglia e per materiale istinto, possedeva il genio dell'eleganza."

"Questa curiosa creatura dovette appena nata domandare uno specchio."

"Intelligente ed arguta, ribelle soprattutto a quanto sapeva di tirannia, non aveva che una regola: il capriccio."

"Certo il solo uomo da lei veramente amato era Marcello - forse perchè egli solo sapeva farla soffrire - ma il lusso era per lei una condizione di salute."

THIRD ACT

THE BARRIÈRE D'ENFER

Beyond the toll-gate, the outer boulevard is formed in the background by the Orleans high-road, half hidden by tall houses and the misty gloom of February.

To the left is a tavern with a small open space in front of the toll-gate. To the right is the Boulevard d'Enfer; to the left that of St Jacques.

On the right also there is the entrance to the Rue d'Enfer leading to the Quartier Latin.

Over the tavern, as its sign-board, hangs Marcel's picture "The Passage of the Red Sea," while underneath in large letters is the inscription "At the Port of Marseilles." On either side of the door are frescoes of a Turk and a Zouave with a huge laurel wreath round his fez.

From the ground-floor windows of the tavern facing the toll-gate, light gleams.

The plane-trees, grey and gaunt, which flank the toll-gate square lead diagonally towards the two boulevards. Between each tree is a marble bench. It is towards the close of February; snow covers all.

As the curtain rises the scene is merged in the dim light of early dawn.

In front of a brazier are seated, in a group, snoring custom-house officers. From the tavern at intervals one may hear laughter, shouts, and the clink of glasses. A customhouse official comes out of the tavern with wine. The toll-gate is closed.

$\text{♩} = 112$
Andantino mosso

(THE CURTAIN RISES)

ff subito pp pp

pp

pp

j 115494 j

1

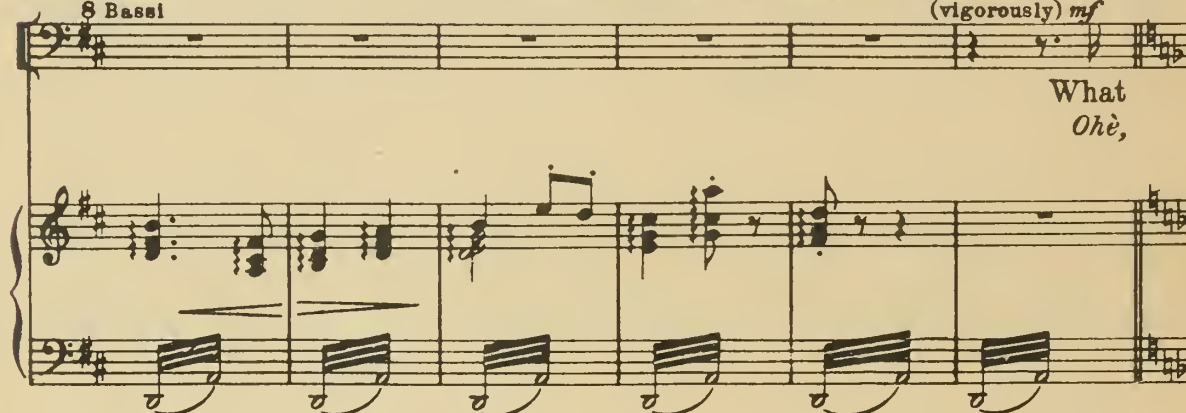


SCAVENGERS
8 Bass!

(Behind the toll-gate, stamping their feet and blowing on their frost-bitten fingers, stand several street scavengers)

(vigorously) *mf*

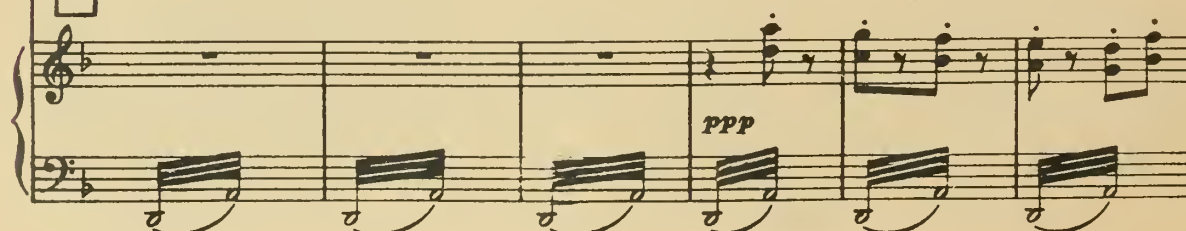
What
Ohè,



(The officials do not budge; so the scavengers with brooms and mattocks thump the toll-gate and shout)

there! What ho there! Ad-mit us!
là, le guardie!.. A-pri-te!..

2



(more vigorously)

What ho, there! Make haste and let us
Ohè, là! *Quel - li di Gen - til -*

pass! We are the sweepers!
- ly! Siam gli spaz - xi - ni.

pp

(stamping their feet)

Look how it's snow-ing! What ho there! We are
Fioc - ca la ne - ve... Ohè, là... Qui s'ag-

(goes to open the gate; the scavengers
 pass through to the Rue d'Enfer. The
 official closes the gate again.)

AN OFFICIAL (yawning and stretching himself)

All right!
Ven - go!

fro - zen!
- ghiaccia!

pp

j

115494

j

(From the Tavern: The clink of glasses forms an accompaniment to the song)

3 Sop. 1.

3 Sop. 2.

3 Cont.

(from within)

dolce con grazia

p

Pass the glass! Let each toast his lass! So pass the glass! Let
Chi nel ber tro - - vò il pia - cer, nel suo bic-chier, nel

3

pp

quasi rall. a Tempo

each lad toast his lass! Ha!..... Each one as he
su - o bic - - chier, Aa!..... d'u - - na

quasi rall. a Tempo

sips, as he sips his wine, shall dream of lips made for love di -
boc - ca nel - l'ar - dor, tro - vò l'a - mor, tro - - vò l'a -

MUSETTA (from the tavern)

183

Ah!..... As the
Ah!..... Se
vine!
-mor!

pp armonioso

Red * *Red* * *Red* *

MUSETTA *poco rall.*

to - per... loves his glass,..... So the lov - er loves his lass!..
nel bicchie - re sta il pia - cer..... in giovin bocca sta l'a - mor!..

poco rall.

Red *

MUSETTA *Poco più mosso* *a Tempo*

.....

3 Tenori (from the Tavern) *rall.:.....*

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è!

8 Baritoni (from the Tavern)

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è!

8 Bassi (from the Tavern) *rall.:.....*

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è! *cres. molto*

Poco più mosso *a Tempo*

j 115494 *j*

(A sergeant comes out of the guard-house, and orders the toll-gate to be opened)

CUSTOM-HOUSE OFFICIAL

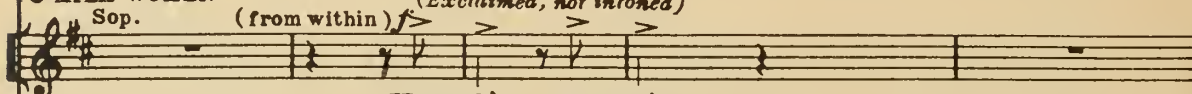


Here come the women with their milk!
Son già le lat-ti-ven-do-le!

6 MILK-WOMEN

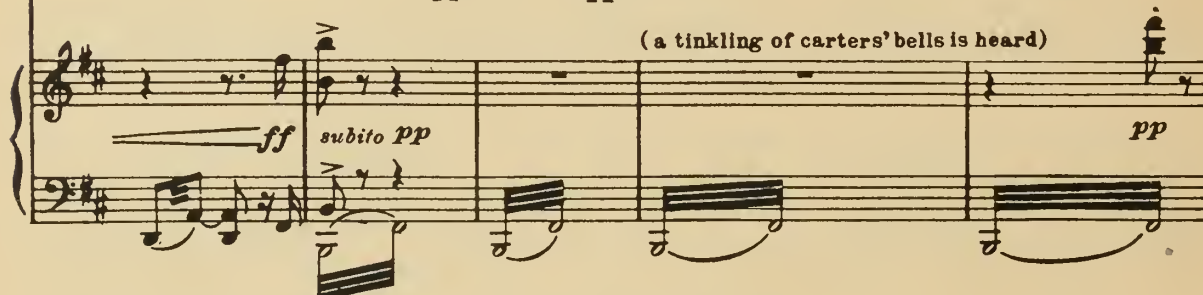
Sop.

(from within) *f* (Exclaimed, not intoned)



Houp-là! Houp-là!
 Hopp-là! Hopp-là!

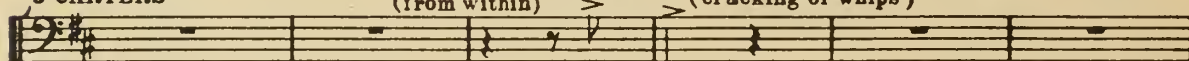
(a tinkling of carters' bells is heard)



(Carts pass along the outer Boulevard, lighted by large lanterns)

3 CARTERS

(Exclaimed) (from within) (cracking of whips)



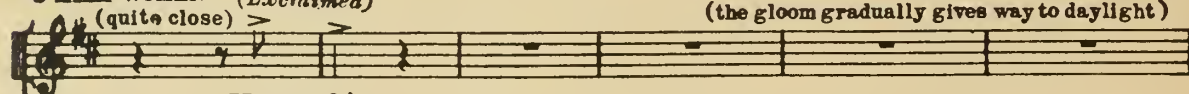
Houp-là!
 Hopp-là!



6 MILK-WOMEN (Exclaimed)

(quite close)

(the gloom gradually gives way to daylight)



Houp-là!
 Hopp-là!



(to the officials who admit them through the toll-gate)

(6 Peasant-women enter carrying baskets)

1st group

Good mor-row!

*Buon gior-no!*2nd group (to the officials)

(they move off in various directions)

Good mor-row!

Buon gior-no!

(who enter riding on donkeys)

3rd group (to the officials)

Good morrow!

Buon gior.no!(it stops snowing)
*legato**pp*

6 PEASANT-WOMEN

3 Sole (to the customs officials)

(pay the toll and depart)

3 Sole (to the officials)

(paying toll and going on)

Butter! cheese!

Burroe ca-cio!

New-laid eggs!

Pol-li ed o-va!

3 Sop.1. (from the cross-roads)

ppp

Which way, then, are you going?

Voi da che parte an-date?

Well, shall we see you

Ci tro-verem più

3 Sop.2.

(from the cross-roads)

ppp

Up to Saint Michael's.

A San Mi-che-le!

5

a Tempo

j

115494

j

(they move off in various directions)

la - ter? At twelve o' - clock!
tar - di? A mez - zo - di!

At twelve o' - clock!....
A mez - zo - di!.....

p

(The officiala remove

the bench and the brazier)

pp

ppp

pp *pp*

6

(Enter Mimi from the Rue d'Enfer: she looks about as if anxious to make sure of her whereabouts. On reaching the first plane-tree, she is seized by a violent fit of coughing. Then recovering herself, she sees the sergeant whom she approaches)

Lento molto $\text{♩} = \text{♩}$
espressivo

(to the sergeant) **Andante**
MIMI *affannata a piacere* (unable to recollect the name)

Allegro *p*

Oh, please sir, tell me the name of that tavern where now a painter's
Sa dir - mi, scu-si, qua-l'è l'o-ste-ri-a... do-ve un pittor la-

Allegro

Andante

col canto.....

(a serving woman comes out of the tavern:
Mimi goes up to her.)

MIMI (cough) **a Tempo**

work ing. Thank you. Oh! my good wo-man, pray do me this
- vo - ra? Gra - zic. O buo-na don-na, mi fa-te il fa-

SEERGEANT (pointing to the cabaret)

There it is.
Ec - co-la.

a Tempo

MIMI

fa - vour! Can you find me the pain-ter, Mar - cel? I fain would
- vo - re... di cer - car-mi il pit - to - re Mar - cel - lo? Ho da par -

MIMI *rall:.....rit.*

see him! The mat-ter's ur-gent! Just tell him soft-ly that Mi-mi is
-lar-gli. Ho tan-ta fret-ta. Di-te-gli, pia-no, che Mi-mi l'a-

pp col canto.....

MIMI (the woman goes to the inn)
Andantino mosso

wait-ing.
-spet-ta...

SERGEANT (to a passer-by)

In that basket!
Ehì, quel pa-nie-re!

7 Andantino mosso

1° Tempo *ppp*

pp

(Other folk now pass through the toll-gate and move off in different directions. The bell of the Hospice S^{te} Thé-rèse rings for matins.)

SERGEANT

Pass there!
Pas-si.

OFFICIAL (after searching the basket)

Emp-ty!
Vuo-to!

(Campanelle)

(Day has now come; a sad murky winter's day; sundry couples; homeward bound, quit the tavern.)

Campanelle

(Marcel coming out of the inn.)

(Campanelle)

MIMI **Allegro** **Moderato**

I hoped that I should find you here.
Spe-ra - vo di tro - var - vi qui.

MARCEL (amazed)

Mi - mi!
Mi - mi!

Yes, here we've
E' ver, siam

8 Allegro **Moderato**

ff *p*

MARCEL *poco rall:*

been for a month; so, to pay for our footing, Mu - set - ta tea - ches
qui da un me - se di quel - l'oste alle spe - se. Mu - set - ta in - se - gna il

p *sf* *p* *col canto:*

MARCEL a Tempo

sing - ing to those who come here, And I, well I paint
can - to ai pas - seg - gie - ri *risoluto* io pingo quei guer.

p a Tempo *ff*

MARCEL

war - riors, there, on the house front.
- rie - ri sul - la fac - cia - ta.

Vivo *pp*

molto rall:..... *Andante* ♩ = 48

MARCEL

'Tis bit - ter! Pray en - ter!
È freddo. En - trate.

col canto..... *pp* **9** *Andante* ♩ = 48

MIMI

Where is Ru - dolf? En - ter I cannot, no!
C'è Ro - dol - fo? Non posso en - trar, no, no!

(bursts into tears)

MARCEL

Here. Sì. Why Per -

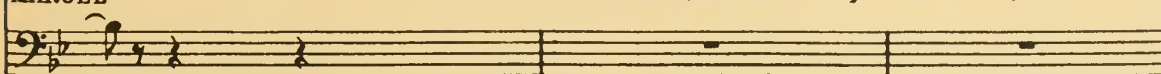
(in despair.)

MIMI

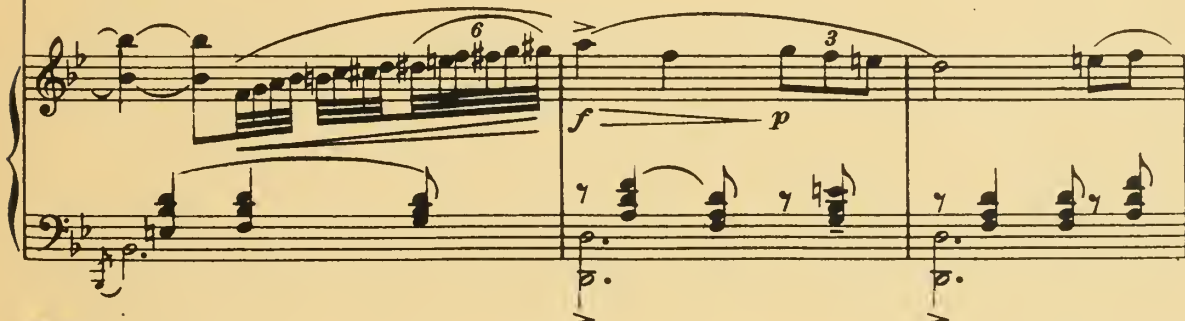


Ah! good Marcel! Oh! help me! Oh
Oh! buon Marcel - lo, a - iu - to! a -

MARCEL



not?
-chè?



MIMI



help me!
- iu - to!

For Ru - dolf, for Ru - dolf
Ro - dol - fo, Ro - dol - fo

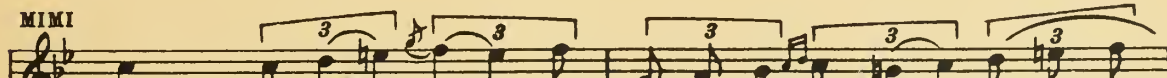
MARCEL



Say, what has hap - pened?
Co - s'è av - ve - nu - to?

con anima

MIMI



loves me, for Ru - dolf loves me yet avoids me! My own dear
m'a - - ma, Ro - dol - - fo m'ama e mi fug - ge, il mio Ro -

rall:.....*poco affrett. e cres.*

MIMI

a Tempo

Ru - - - dolph..... is jeal - - - ous, mad - - - ly
 - dol - - - fo..... si strug - - - ge per ge - lo -

rit:..... *a Tempo*

ff

MIMI

jeal - ous..... A glance, a ges_ture, or
 - si - a..... Un pas_so, un det_to,.. un

p

p dim. molto *pp* *10 dolce* *p*

MIMI

e'en a flow'r suf_fice to make him jeal_ous,..... Starting his
 vez_so, un fior... lo met_tono in so - spet_to..... On - de cor -

MIMI

wrath and fu - ry. And oft at night when feign_ing to be
 - ruc_oi ed i - re. Tu - lor la not - te fin - go di dor -

espressivo *p*

MIMI *ritenuto*

sleep - ing, I felt his eyes were watch - ing,..... to spy up - on my
 - mi - - re e in me lo sen - to fi - so..... spi - ar - mi i sogni in

ritenuto

MIMI *sostenendo molto*

slum - bers. How oft would he re - proach me: "You are not
 vi - so Mi grida ad ogni i - stan - te: non fai per

ppp sostenendo molto

MIMI *stent. molto.....*

mine! you love an - o - ther gal - lant, you are not mine! A - las! A - las!..."
 me, ti prendi un al - tro a - man - te, non fai per me! Ahi - mè! ahi - mè!....

stent. molto.....

MIMI *declamato* *rall:.....*

'Tis jealou - sy that prompts him, I know. Yet how may I re - ply, Mar -
 In lui parla il ro - vel - lo, lo so, ma che ri - spondergli, Mar -

ff dim. *p rall:.....*

MIMI 1.^o Tempo

cel?
- cel-lo?

Two that livethus I reck - on would be surely bet - ter
 11 1.^o Tempo Quando s'è co-me vo - i non si vi-ve in com - pa -

pp dolce

MIMI
 You are right, you speak tru - ly. 'Twere best we were
 Di-te ben, di-te be - ne. La-sciar-ci con -

MARCEL
 part - ed.
 - gni - a.

p

MIMI
 part - ed. Will you aid us, then, will you aid us to
 - vie - ne. A - iu - ta - te - ci, a - iu - ta - te - ci

p

MIMI

part? Oft to do this have we striv - en, But in
 voi; noi s'è pro-va-to più vol - te, ma in -

MARCEL

I'm hap - py with Mu -
 Son lie - ve a Mu -

MIMI

vain!..... Ah..... 'tis
 va - no Di - te

MARCEL

- set - ta, and she's hap - py with me,..... because 'tis mirth that binds us to -
 - set - ta el - l'è lie - ve a me..... perchè ci a - miamo in al - le -

MIMI

true, Ah, 'tis true!..... to part were the
 ben, di - te ben..... la - sciar - ci con -

MARCEL

- geth - er; Laugh - ter, mu - sic, and song ev - er our love pro -
 - gri - a... Can - tie ri - sa, ec - coil fior d'in - va - ria - bi - le a -

MIMI

best!..... Ah, then, aid us I pray you!
 vien!..... Fa-te voi per il meglio.

MARCEL

-long!
 mor!

'Tis well, 'tis well! Now will I wake him.
 Sta ben, sta ben! O-ra lo sve-glio.

12 dolce

p
pp rall.

MIMI

Wake him?
 Dor - - me?

MARCEL

O-vercome by fa-tigue, just before
 È piom-ba - to qui un'o-ra avan-ti

p

MARCEL

(motions Mimi to look through the
 tavern-window)

dawn came, on a bench fast he slumbers. Be - hold him!
 l'al - ba sas-so-pi sopra una panna. Guar-da - te...

espressivo
pp
ritenuto

And^{te} mosso (Lo stesso movimento)

MIMI (coughing persistently)

*p*Un - ceasingly it shakes, me, and
Da - i - ri ho l'os - sa rot - te. Fug -

MARCEL

(compassionately)

What coughing!
Che tos - se!*rall:*.....And^{te} mosso (Lo stesso movimento)*pp*MIMI *poco affrett.**rall:*.....Ru - dolf now for - sakes me, and says to me "It is o - ver!"
- gi da me sta - not - te di - cen - do - mi: È fi - ni - ta.*poco affrett.**rall:*.....*f* a TempoMIMI *Lento a piacere*At day - break swift es - cap - ing, I hurried here to find him.
A gior - no so - no u - sci - ta e me ne venni a que - sta vol - ta.*col canto*.....*p*14 *Allegretto**p*

(watching Rudolph inside the tavern.)

MARCEL

a piacere

He's wak-ing, call-ing, and wants me,
Si de-sta... s'al - za... mi cer-ca...

col canto..... *p a Tempo*

MIMI

*rapidamente**a Tempo*

He must not see me.
Ch'ei non mi ve-da!

come, then!
vie-ne...

Go quick-ly
Or rin-ca-

col canto..... *a Tempo*

MARCEL

home Or hide yourself out there. Dont make a scene;
-sa-te Mi-mi, per ca-ri-tà! Non fa-te sce-ne qua!

Poco meno
p espress.

Poco meno
p legato

rit...

rit...

pp

pp *f*

(coming out of the inn, hastens towards Marcel.)

RUDOLPH

Moderato con moto

Mar - cel, at last I've found you!

Where none can

Mar - cel - lo. Fi - nal - men - te!

Qui niun ci

Moderato con moto

p *f*

RUDOLPH

a piacere

hear us.
sen - te.

I want a se - par - a - tion from Mi -
Io voglio se - pa - rar - mi da Mi -

string *f col canto*

a Tempo

RUDOLPH

- mi.
- mi.

MARCEL

Is that your lat. est whim?
Sei vo - lu - bil - co - sì?

a Tempo

ff *leggero*

RUDOLPH All^o moderato ♩=126

Love in my heart was..... dy - ing, al - most was
 Già un'al - tra vol - ta cre - det - ti mor - to il mio

All^o moderato ♩=126

16

p

RUDOLPH

dead,
 cor,

But her blue eyes new
 ma di que - gl'oc - chi az -

mf

RUDOLPH

glo - ry on me shed..... Love swift..... re -
 - sur - ri allo splen - dor..... es - - so è..... ri -

RUDOLPH

allarg:.....

- viv - ed Ah me! What woe is
 - sor - to O - - ra il te - dio..... l'as -

ff *col canto.....*

RUDOLPH a Tempo

(Mimi warily approaches, to listen)

mine! Yes!
MARCEL *sal...* *Per*

17 Would you now such a bit - ter pain re - call?
E gli vuoi rin - no - va - re il fu - ne - ral?

a Tempo

mf

RUDOLPH (sadly) **Meno**

MARCEL *always! sempre!*

Nay, be prudent, Love is not worth the keep - ing, That Cambia me - tro. Dei pazziè l'a - mor te - tro che

Meno *p*

MARCEL

on - ly ends in weep - ing. Love must thrive in mirth and
 la - cri - me di - stil - la. Se non ri - de e sfa -

a Tempo

sf *a Tempo* *p*

MARCEL

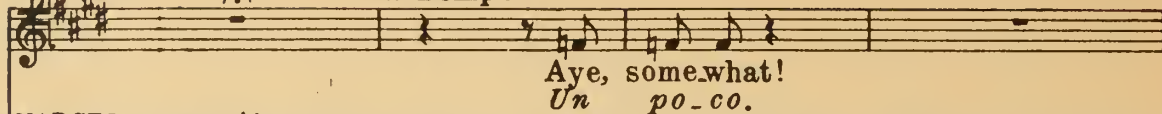
glad-ness or else it is but mad-ness!
- vil - la l'a - more è fiaccoe ro-co.

mf *pp* *f* *pp*

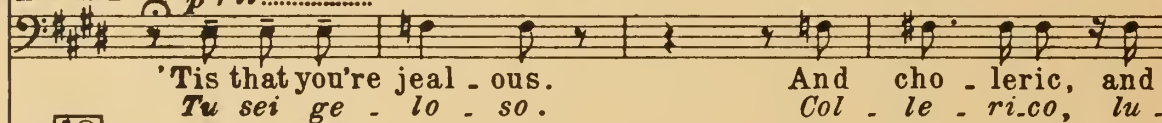
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RUDOLPH

a Tempo



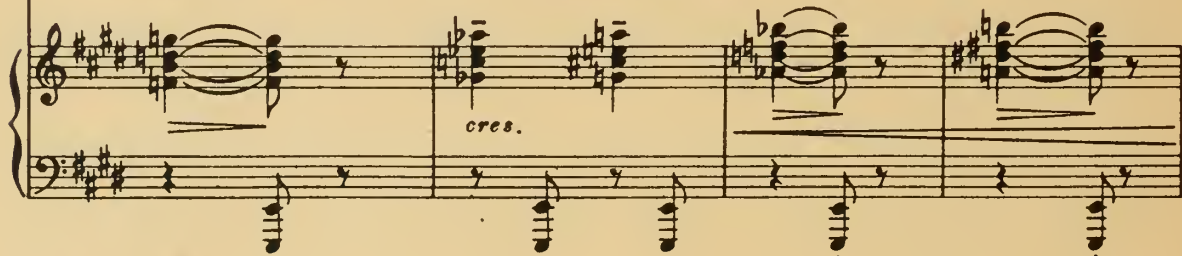
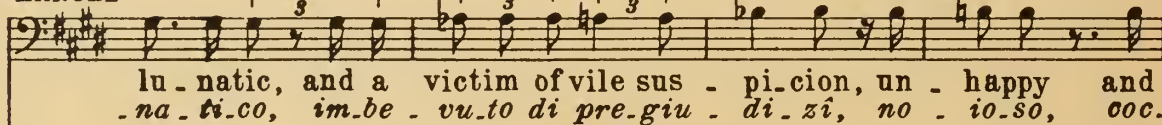
MARCEL

p rit.....

18



MARCEL



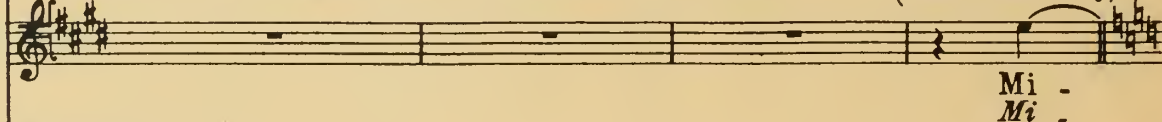
MIMI

(aside)

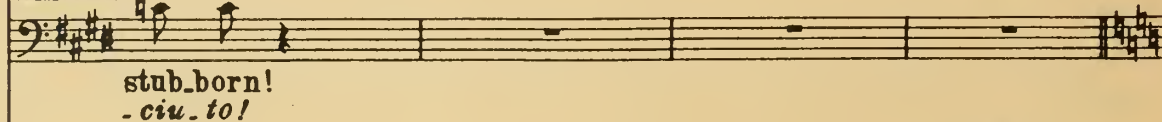


RUDOLPH

(with bitter irony)



MARCEL



19

RUDOLPH

mi's a heart-less mai - den Prone to
 - mi è u - na ci - vet - ta che fra -

RUDOLPH

(with great sarcasm of tone)

flirt - ing with all. Ascent.ed dan - dy, some lord - ling
 - scheg - gia con tut - ti. Un moscar - di - no di Vi - scon -

p *stacc.*

RUDOLPH

(with increasing bitterness)

Now striveth to win her ca - res - ses. With bo - som
 - ti - no le fa l'oc - chi di tri - glia. El - la sgon -

RUDOLPH

sway - ing, one foot dis - play - ing, so she lures him on with the
 - nel - la e sco - pre la ca - vi - glia con un far pro - met -

dim.

RUDOLPH

ma - gic of her smile.
 ten - te e lu - sin - ghier...

MARCEL

Shall I be frank? I think
 Lo de - vo dir? Non mi

dim. e rall.

RUDOLPH

a piacere

rall.

MARCEL

No, 'tis not
 Eb-be-ne,

'tis hardly true.
 sem - bri sin - cer.

col canto

RUDOLPH

Sostenendo

true, 'tis not true. In vain, in vain I smoth -
 no, non lo son. In - van, in - van na - scon -

Sostenendo

20

ff

RUDOLPH

a Tempo

-er all the tor - ture that racks me
 -do la mia ve - ra tor - tu - ra

a Tempo

p

RUDOLPH

I love Mi - mi, she is my on - ly
 A - - - mo Mi - mi so - vra ogni co - sa al

mf

RUDOLPH

treas - - - ure; I love her !.....
 mon - - - do, io, l'a - - - mo.....
poco allarg:..... a Tempo

f ff

RUDOLPH

accel:.....

But oh! I fear it.....
 ma ho pa - u - ra.....

p accel:.....

(Mimi, astonished, comes closer and closer, under cover of the trees)

RUDOLPH *rall:.....rit. a Tempo*

(sadly)

But oh! I fear it..... Mi -
 ma ho pa - u - ra!..... Mi -

a Tempo

rall:.....rit. rall:.....

RUDOLPH *Lento triste* ♩ = 48

- mi's so sick-ly, so ail - ing, Ev'-ry day she grows
 - mi è tan-to ma - la - ta! O-gni di più de -

21 *Lento triste* ♩ = 48

pp

MIMI

molto rit.

What's he say-ing?
 Che vuol di - re?

allarg. *corta*

RUDOLPH

weak - er. The poor girl, as I think, is dy - ing, dy - ing!
 - cli - na. La po - ve - ra pic - ci - na è con - dan - na - ta!

MARCEL (fearing Mimi may overhear them, tries to keep Rudolph further off)

Mi - mi !?!
 Mi - mi !?!

molto rit.

allarg.

RUDOLPH *con la massima espressione*

By fierce in-cessant cough-ing her fra-gile frame is sha - ken,
 U - na ter-ri-bil tos - se l'e - sil pet - to le scuo - te,

Sostenuto molto ♩ = 40

ppp lentissimo

RUDOLPH

..... while in her cheeks so pal - lid fires of fe - ver a -
 già le smun - te go - te di san - gue

cres. *ff* *rit.*

MIMI

(weeping)

molto rit...... *a Tempo*

Woe is me! I'm dy - ing!
 Ah - i - mè, mo - ri - re?!

RUDOLPH

- wa - ken.
 ros - se ...

And my room's but a squalid
 La mia stanza è una ta - na

MARCEL

(agitatedly, perceiving that Mimi is listening)

Poor little Mi - mi!
 Po - ve - ra Mi - mi!

22

a Tempo

pp molto rit...... *pppp con stanchezza*

RUDOLPH

poco rall......

hov - el,
 squal - li - da ...

no fire there burn - eth
 il fuoco ho spen - to

On - ly the cru - el
 V'en - tra e l'aggira il

RUDOLPH *a Tempo*

night - wind wailleth, wailleth, there ev - er.
 ven - to di tra - mon - ta - na.

rit.

f a Tempo

f *pp*

RUDOLPH *a Tempo*

Yet she's merry and smiling while, remorseful, des. pair. ing, I feel that it is
 Es - sa can - ta e sor - ri - de, e il rimor - so m'as - sa - le. Me ca - gion del fa -

affrett. e cres. *allarg:.....*

a Tempo *affrett.* *allarg:.....*

MIMI (disconsolately) *rit.*

Ah! I'm dy - ing!
 O mia vi - ta!

RUDOLPH *a Tempo*

I, yes, 'tis I am guilt - y!
 - ta - le mal che l'uc - ci - del!

MARCEL (eager to draw Rudolph aside)

List but a moment!
 Che far dunque?

a Tempo *pp col canto* *pp*

I^o Tempo ma agitando un poco

MIMI (in tones of anguish)

Ah me! Ah me! Allis ov_er! Life and loving, all are ended!
 Ahimè! Ahimè! Efi - ni - tal!.. O mia vi - tal!.. E fi - ni - tal!..

RUDOLPH

- mi's a hothouse flow - er. Want has wasted her beau - ty
 - mi di serra è fio - re. Po - ver - tà l'ha sfiori - ta,

MARCEL

Nay but listen! softly!
 Oh qual pietà! Poveret - ta!

23 I^o Tempo ma agitando un poco*pp*

MIMI

rall:.....

Mi mi must die! Mi - mi must
 Ah - i - mè mo - rir, ahi - mè mo -

RUDOLPH

*allarg.**rit.*

and to bring her back to life would need more than love, far more than
 per richia - mar - la in vi - ta non ba - sta a - mor, non ba - sta a -

MARCEL

*Povera Mimì!**Povera Mi-*

col canto *rall:.....*

p

115494

p

MIMI (Mimi's violent coughing and sobbing reveal her presence.)

a Tempo

die!
-rir!

RUDOLPH

love.
-mor!

MARCEL

-mi!

pp a Tempo Sostenendo

cres.

cres. poco a poco

RUDOLPH (rushing towards Mimi)

poco allarg.

Ha!
Chè?!

Mimi! You here?
Mimi! Tu qui?

You heard, you heard me?
M'ha-i sen - ti - to?

MARCEL

Then she must have been list' - ning!
El - la dunque ascol - ta - va?!

f poco allarg.:

Lo stesso movimento

Sway'd by each light sus - pi - cion, a tri - fle yet a -
Fa - cile al - la pa - u - ra per nul - la io m'ar - ro -

Lo stesso movimento

p animando

MIMI

Lo stesso movimento

No that o - dour is
No, quel tan - fo mi

RUDOLPH

(seeks to take her into the tavern)

- larms me; Come, come inside here.
- vel - lo. Vien là nel te - por!

Lo stesso movimento

24
fp con agitazione

MIMI

stifling me!
sof - fo - ca!

RUDOLPH

(affectionately embraces Mimi)

Ah, Mi - mi!
 Ah, Mi - mi!

fp

(In the tavern Musetta's brazen laugh is heard)

(running to look through the window)

MARCEL *All.^{to} mosso*

All.^{to} mosso

[25]

mf brillante

Pistacato

'Tis Muset-ta that's laughing, Laughing,
E Muset.ta che ri.de. Conchi

MARCEL

parlato

flirting!
ride?

Ah! whata hussy!
Ah la ci-vetta!

I'll notal-
Im - pare.

f affrett.

MIMI

(disengages herself from Rudolph's embrace)

Fare-well!
Ad - di - o.

RUDOLPH

(surprised)

What!
Che!

MARCEL

-low it!
-rai.

rall. molto..... pp

MIMI Lento molto ♩ = 66

To the home that she left at the voice of her
Donde lie - ta u - sci al tuo grid o' a-

RUDOLPH

Going?
Vai?

26 Lento molto ♩ = 66

dolce
pp

MIMI

poco rit:..... Andantino

lov - er, sad, for-saken Mi - mi must turn back heavy -
mo - re, tor - na so - la Mi - mi al so - li - ta - rio

Andantino espressivo

poco rit:.....
agitando un poco
mf p

MIMI

- heart - ed. For love..... and her lover..... are
ni - do. Ri - tor - na un'altra vol - ta a in-

p cres.

rall:..... a Tempo

gone;..... and she must die!.....
 -tes - ser fin-ti fior!.....

a Tempo

rall:..... pp m.s. rall.

MIMI

Lento

rall:..... And.^{no} mosso ♩ = 84 ritenuto

Farewell, then, I wish you well!..... Nay, lis-ten,
 Ad-di-o, sen-za ran-cor..... A-scolta, a-

And.^{no} mosso ♩ = 84

27

col canto..... pp p rit. col canto

MIMI

a Tempo

lis-ten! Those things, those few old things I've left be-
 -scol-ta. Le po-che ro-be a-du-na che la-sciai

a Tempo

pp

MIMI

hind me With-in my trunk, safe are stor-ed
 spar-se. Nel mio cas-set-to stan-chiu-si

pp leggerissimo pp leggero

MIMI

*poco rit.**a Tempo*

That bracelet of gold, The prayer book you gave me.
quel cer.chiet.to d'or, eil li.bro di pre.ghie-re.

*poco rit.**pp a Tempo m.s.*

MIMI

*poco rit.**a Tempo*

28

Pray wrap them up together in my little apron, I will send round to
In.vol.gi tut.to quanto in un.grembia.le e man.de.rò il por.

*espressivo**poco rit.**a Tempo*

MIMI

get them.
-tie - re...

ppp

MIMI

molto rit.....a Tempo

Dear one, under the pillow..... you'll find my little
Ba - da... sotto il guancia - le..... c'è la cuffiet - ta

*pppp**molto rit.....a Tempo**p*

H5494

p

MIMI

bon - net. Who knows?..... May be.....you'd like to
ro - sa. Se vuoi,..... se vuoi,..... se vuoi ser.

stent.

animando e cres. *dim.* *rall.*

MIMI

keep it to re - mem - ber our love!..... Farewell!
- bar - la a.....ri - cor - do d'amor!..... Ad - di - o,

poco allarg. *f* *pp rit.* *a Tempo*

MIMI

Goodbye! I wish you well!
addio, sen - za ran - ccr.....

rall. *a Tempo* *dolcemente*

29 Then you're going to leave me..... You are
a Tempo Dunque è proprio fi - ni - ta!..... Te ne

col canto *rall.* *ppp* *p*

RUDOLPH

going, yes, you're going, my little Mi - mi, ah! farewell sweet dream of
vai, te ne vai, la mia pic - ci - na? Ad - di - o so - gni d'a.

rall. *p* *col canto*

MIMI And.^{te} con moto ♩ = 92*ritenendo.....
dolciss.**p*
Farewell! Farewell! glad a-
Ad-di-o dol-ces-ve.

RUDOLPH

love!
-mor!..[30] And.^{te} con moto ♩ = 92*pp**rit.col canto.....*

MIMI a Tempo

-wake-nings in..... the morn-ing!.....

RUDOLPH-glia-re al-la..... mat-ti-nal.....

Fare-
Ad-

..... a Tempo

MIMI (playfully)

Fare-well to jealous-y and fu-ry!
Ad-dio rub-buffi e ge-lo-si-e!

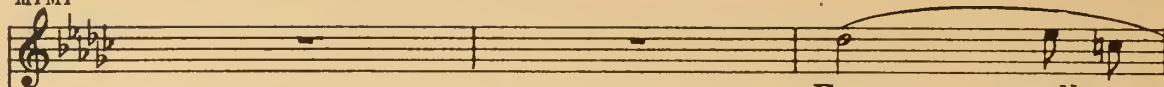
RUDOLPH

-well oursweetlovethat's van-ish'd..... yetthat yoursmlere-
-di-o so-gnan-te vi-ta..... cheuntuo sor-riso ac-*p*

115 194

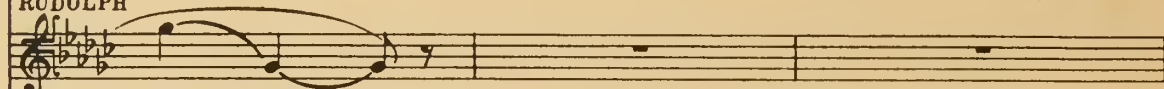
p

MIMI



Fare - well sus -
Ad - dio so -

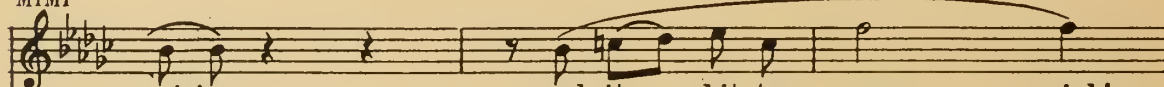
RUDOLPH



- viv - eth.....
- que - tal.....

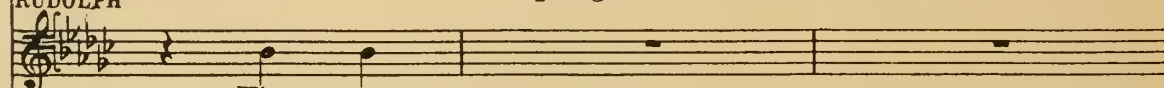


MIMI



- picion and its..... bit-ter ang - uish!
- spetti... pungen - ti a - ma - rez - zel

RUDOLPH



Kiss - es.
Ba - ci...



RUDOLPH



Kiss-es sweet that as po - et.....I bought back with ca - ress - es!
ch'io da ve - ro po-e - ta.....ri - ma - vo con: ca - rez - zel



p

115494

p

MIMI *con anima* *poco allarg.*

p

Lone - ly in win - ter..... with death as sole com - pan - ion!
 So - li *l'in-ver* - no..... è co - sa da... mo - ri - re!

RUDOLPH

Lone - ly..... with death as sole com - pan - ion!
 So - li..... è co - sa da... mo - ri - re!

p *f* *poco allarg.*

MIMI *affrett. un poco a Tempo* *poco allarg.* *rall:.....*

Lone - ly But in glad springtime there's the sun, the glorious
 So - li! Men - tre a pri - ma ve - ra c'è com - pagno il

RUDOLPH

But in glad springtime there's the sun, the glorious
 Men - tre a pri - ma ve - ra c'è com - pagno il

p *affrett. un poco* *f* *a Tempo* *poco allarg.* *rall:.....*

MIMI *espressivo* (in the tavern a sound of breaking plates)

MUSETTA *sol!* sun, there's the glo - rious sun!.....
c'è com - pa - gno il sol!..... (from within)

RUDOLPH

What d'ye
 Che vuoi

MARCEL (from within)

You were laughing, you were flirting,
 Che fa - ce - vi. Che di - ce - vi

espressivo *a Tempo* *p*

b 115494 b

mean?
dir?

What d'ye mean?
che vuoi dir?

by the fireside with that stranger.
presso al fuoco a quel si - gno - re?

f ritenuto molto

MIMI

I'm not lonely in Spring.
Niuno è so - lo l'a - pril. (stops on the threshold of the inn and confronts Musetta)

MARCEL

And how you coloured when I caught you in the
Al mio ve - ni - re hai mu - ta - to di co.

a Tempo

MIMI

RUDOLPH

MUSETTA (defiantly)

Stuff and nonsense all he said was:.....
Quel si - gno - re mi di - ce - va:.....

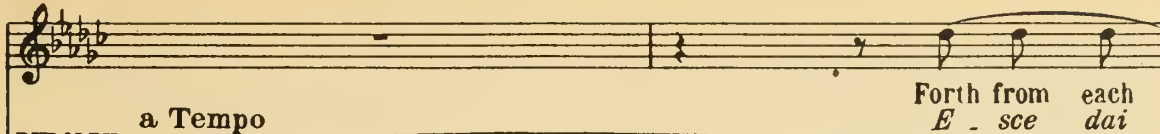
"Are you ve - ry fond of
Ama il bal - lo si - gno

MARCEL

cor - ner!
- lo - re.

pp

MIMI



RUDOLPH

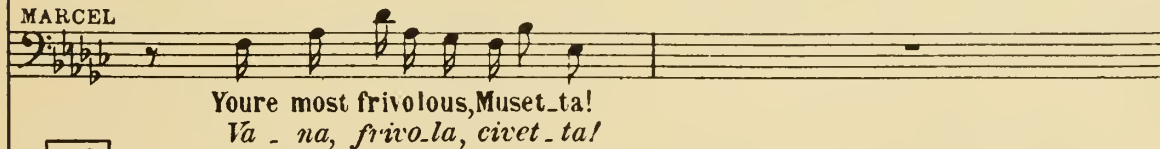
a Tempo



MUSSETTA



MARCEL



32

a Tempo



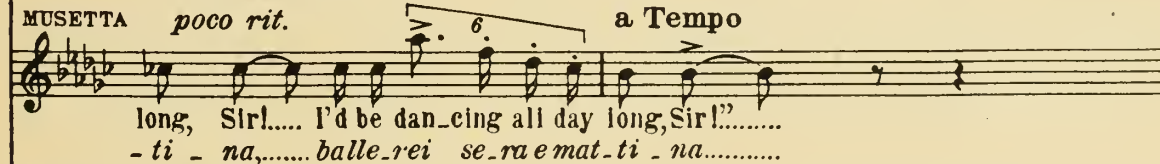
MIMI



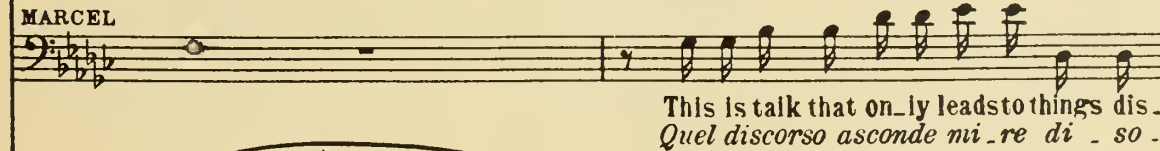
MUSSETTA

poco rit.

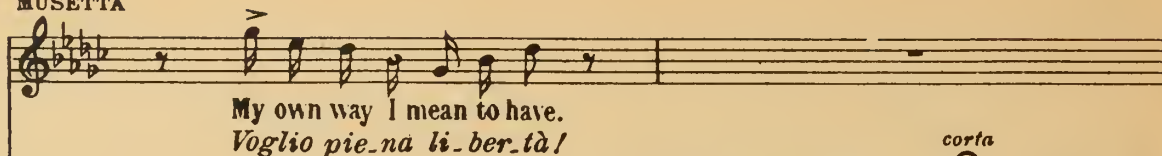
a Tempo



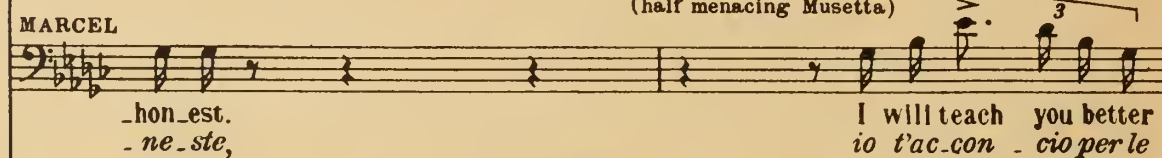
MARCEL



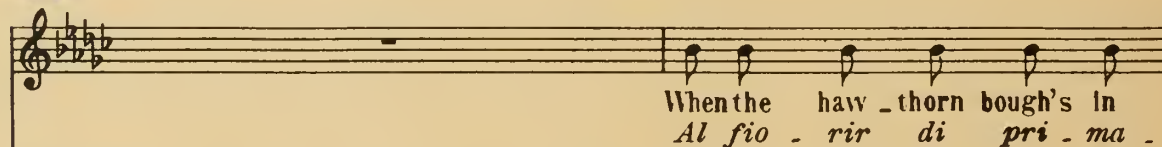
MUSSETTA



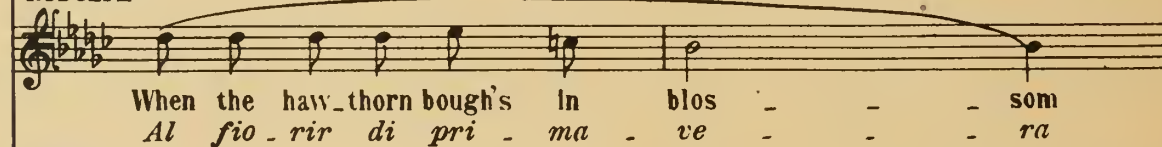
MARCEL



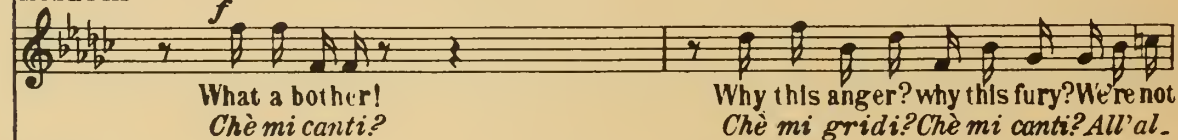
MIMI



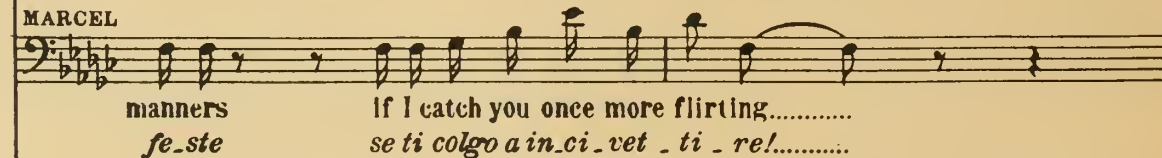
RUDOLPH



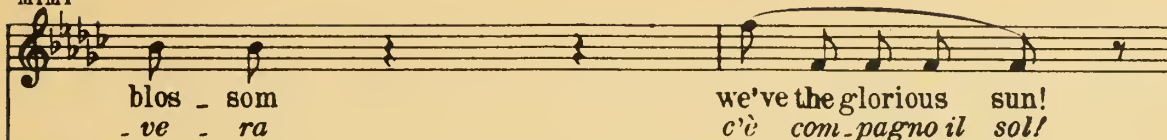
MUSSETTA



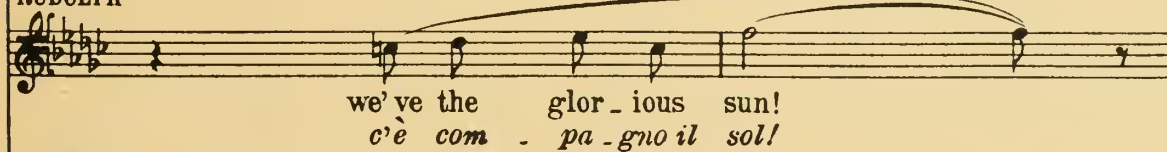
MARCEL



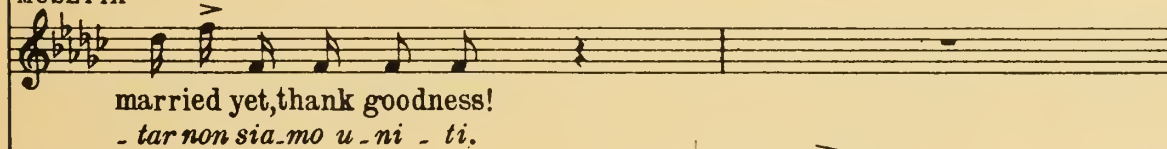
MIMI



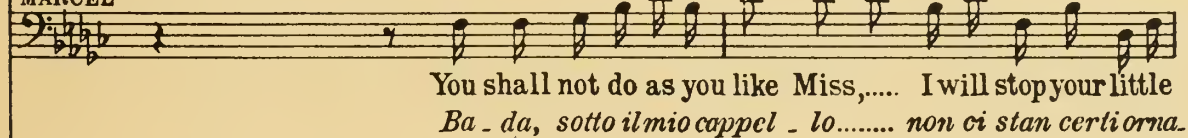
RUDOLPH



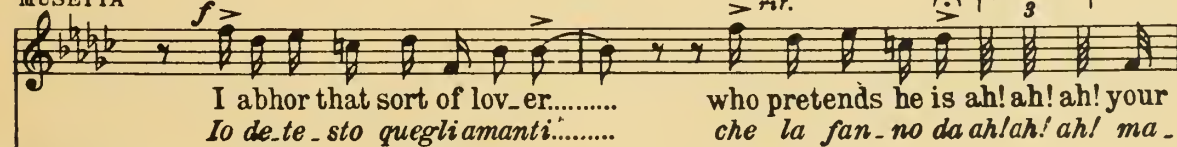
MUSSETTA



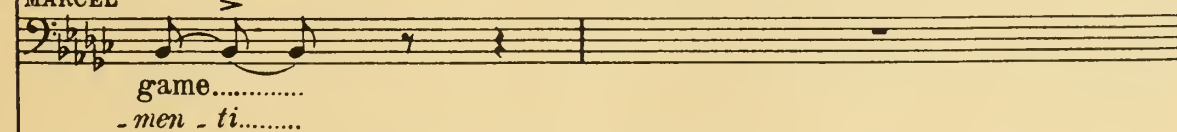
MARCEL



MUSSETTA



MARCEL



MIMI

a Tempo
dolcissimo

MURMUR the sil - ver fountains
Chiacchieran le fon - ta - ne.

MURMUR the sil - ver foun - tains
Chiacchieran le fon - ta - ne.....

hus - band!.....
- ri - ti.....

MARCEL *pp sottovoce*
I'm not going to be your blockhead just because you're fond of flirting.
Io non fac - cio da zim - bel - lo ai no - vi - zi in - trapren - den - ti.

a Tempo
dolce p

MIMI

The breezes of the ev' - ning
La brezza del - la se - ra

.....The breezes of the ev' - ning
..... *La brezza del - la se - ra*

MUSETTA
I shall flirt just when it suits me! Yes, I shall, yes, I
Fo' all' a - mor con chi mi pia - cel non ti gar -

MARCEL
You're most frivolous, Musetta!
Va - na, frivo - la, civetta!

espressivo

MIMI
waft fra - - grant bal - - sams.....
bal sa - - mi sten - - de.....

RUDOLPH
waft fra - - grant bal - - sams.....
bal sa - - mi sten - - de.....

MUSETTA
shall,..... I shall flirt just when it suits me!
ba?fo'all'a-mor con chi mi pia - - ce!

MARCEL
You can go, and God be
Ve n'an-da-te? Vi rin-

33

p espressivo

allarg:.....

MIMI
..... com - fort hu - man sor - - row,
..... sul - le do - glie u - ma - - ne.

RUDOLPH
..... com - fort hu - man sor - - row,
..... sul - le do - glie u - ma - - ne.

MUSETTA
Mu-set-ta's going a-way,..... yes, going a-way! Fare you
Mu-set - ta se..... ne va..... sì, se ne va! Vi sa -
(ironically)

MARCEL
with you, and for me'tis a good rid - dance. Fare you
- gra - zio: or..... son ric.co di-re - nu - to Vi sa -
(ironically)

allarg:.....

f

MIMI *molto allarg:..... poco affrett:.... rall:.....*

Shall we a - wait, shall we a - wait an - o - ther
 Vuoi che a - spet - tiam la pri - ma - ve - ra an -

RUDOLPH

Shall we a - wait, shall we a - wait an - o - ther
 Vuoi che a - spet - tiam la pri - ma - ve - ra an -

MUSETTA *poco affrett.*

well, Sir! I say fare - well, I say fare - well with all my
 - lu - to. Si - gnor, ad - dio vi di - co con pia -

MARCEL

well, Ma'am! Farewell, Ma'am! pray be -
 - lu - to. Son ser - vo e me ne

pp poco affrett. ff molto allarg:..... poco affrett:.... rall:.....

MIMI

spring?
 - cor?

RUDOLPH

spring?
 - cor?

MUSETTA (she retreats in a fury; but suddenly stops) (shouting)

heart. Go back and paint your housefront! Toad!
 - cer! Pit - to - re da bot - te - gu! Rospo!

MARCEL

gone. Vi - per!
 vo? Vipera!

a Tempo

rall:.....

MIMI *Più lento*

(moving away with Rudolph)

pp Al - ways yours for
Sem - pre tua per la

MARCEL (enters the tavern)

Vi - per!
Stre - gal*Più lento**ppp*

MIMI

ev - er!.....

Our time for
Ci la - scie -

RUDOLPH

vi - ta!.....

*pp*Our time for par - ting.
Ci la - scie - re - mo*pp*

MIMI

parting's when the ro - ses blow!

RUDOLPH

-remo al - la stagion dei fior...

When the ro - ses blow.....
al - la sta - gion dei fior.....

Ah, that our win - - ter might last for
Vor - rei che e - ter - - no du - ras - - se il

pp *poco allarg.*

MIMI

(from within)

un poco allarg.

RUDOLPH

(from within)

ev - - er! Our time, our time for
ver - - no! Ci la - - scie -

35 Our time, our time for
Ci la - - scie -

pp *col canto*

(moving off)

MIMI

rall.:

RUDOLPH

rall.:

parting's when the ro - ses blow!
- rem al - la stagion dei fior!

parting's when the ro - ses blow!
- rem al - la stagion dei fior!

col canto *Sostenendo* *p* *pp* *espressivo*

(curtain)

rall. e dim. *ppp* *fff*

FOURTH ACT

«..... At that period, indeed for some time past, the friends had lived lonely lives. »

« Musetta had once more become a sort of semi-official personage; for three or four months Marcel had never met her. »

« And Mimi too; no word of her had Rudolph ever heard, except he talked about her to himself when he was alone. »

« One day, as Marcel furtively kissed a bunch of ribbons that Musetta had left behind, he saw Rudolph hiding away a bonnet, that same pink bonnet which Mimi had forgotten. »

« 'Good!' muttered Marcel, 'he's as craven-hearted as I' »

.....
.....
.....
« A gay life, yet a terrible one! »

«..... *In quell'epoca già da tempo gli amici erano vedovi.*

« *Musetta era ridiventata un personaggio quasi ufficiale; — da tre o quattro mesi Marcello non l'aveva incontrata.*

« *Così pure Mimi; — Rodolfo non ne aveva più sentito parlare che da sé medesimo quando era solo.*

« *Un dì che Marcello di nascosto baciava un nastro dimenticato da Musetta, vide Rodolfo che nascondeva una cuffietta — la cuffietta rosa — dimenticata da Mimi:*

« *— Va bene, mormorò Marcello, egli è vile come me!*

.....
.....
.....
.....
« *Vita gaia e terribile!...* »

FOURTH ACT

IN THE ATTIC

(as in Act I.)

(The curtain rises)

(Marcel as before, stands in front of his easel, while Ru-

♩ = 108
Allegro vivo

ff *brillante*

-dolph sits at his writing-table; each trying to make the other believe that he is working indefatiga-

RUDOLPH

MARCEL

(resuming his talk)

Yes, in
Con pa -

In a cou-pé?
In un cou-pè?

-bly, whereas both are really only gossiping)

RUDOLPH

carriage and pair. Did she merri-ly hail me.

-ri-glia e li-vree. Mi sa-lu-tò ri-den-do.

RUDOLPH

Well,
Tò,

Mu - set - ta! I question'd:

How's your heart?....

Mu - set - ta! Le dis - si:

e il cuor ?.....

RUDOLPH

Lo stesso movimento

..... "It beats not, or I don't feel it,
 «Non bat - te o non lo sen - to

Lo stesso movimento

p

RUDOLPH

thanks to this vel-vet I'm wea ring!"
 gra-zie al vel - lu-to che il co-pre »

MARCEL

(endeavouring to laugh)

espressivo

I'm glad, ve-ry
 Ci ho gu-sto dav -

MARCEL

glad!
 - ver,

I'm glad, ve-ry glad!
 ci ho gu - sto davvero!

RUDOLPH

(aside)

(resumes his work)

(You hum-bug, you! You're fretting and fuming)
 (Lo-io - la ra. Ti ro-di e ri-di.)

MARCEL

It beats not!
 Non bat-te?

pp

MARCEL
(commences to paint with great vigour)

Bra.vo!
Be-ne!

1

ff

brillante

RUDOLPH

Mu - set - ta?
Mu - set - ta?

MARCEL

Then I saw, too... Mi -
Io pur vi - di... Mi -

RUDOLPH

(as he breathlessly stops writing)

(recovering his composure)

You saw her? How strange!
L'hai vi - sta? Oh guar-da!.. (stops painting)

MARCEL

- mi.
- mi.

Rode in her
E-ra in car -

p

RUDOLPH

Lo stesso movimento

allegramente

MARCEL

car - riage, in grand ap - pa - rel, just like a duchess.
 - roz - za ve - sti - ta co - me u - na re - gi - na.

Lo stesso movimento

pp

RUDOLPH

- light-ful! I'm glad to hear it. Now, to
 - vi - va. Ne son con - ten - to. (aside) La - vo -

MARCEL *p*

(You liar, you're pin-ing with love.)
 (Bu - giar - do, si strugge d'a - mor.)

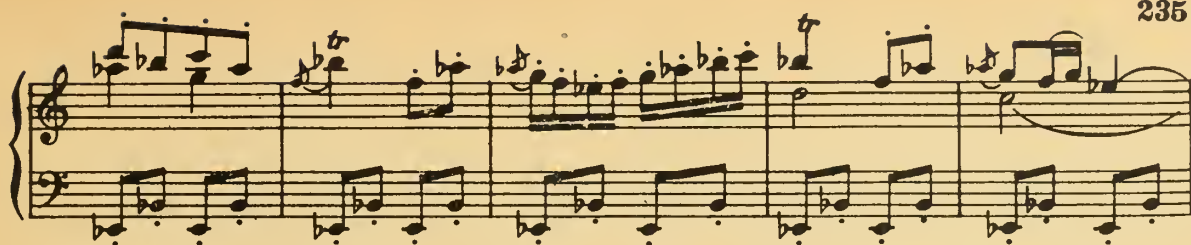
RUDOLPH

work!
 - riam.

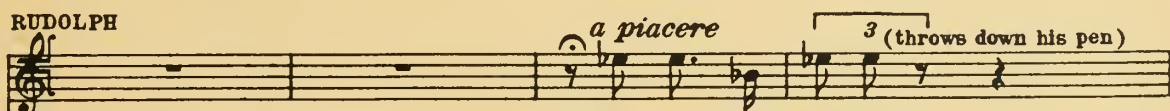
MARCEL (they go on working)

Now, to work.
 La - vo - riam.

p *pp*



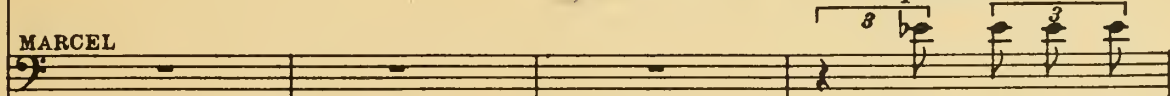
RUDOLPH

*a piacere* 3 (throws down his pen)

This pen's too aw-ful!

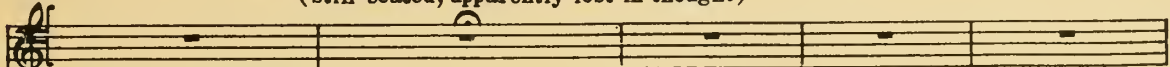
Che pen-na in-fa-me!

MARCEL

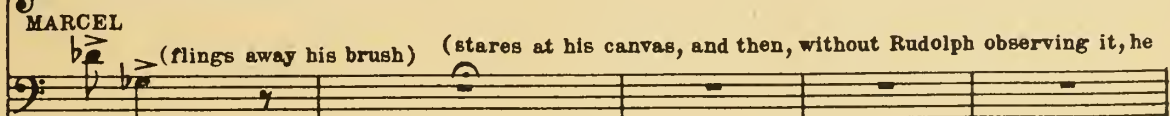
This infamous paint-
Che in-fa-me pen-*col canto.....*

RUDOLPH

(still seated, apparently lost in thought)



MARCEL



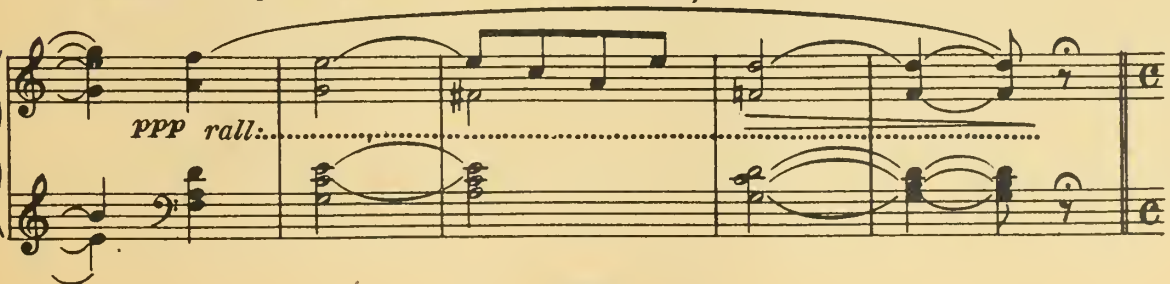
(flings away his brush) (stares at his canvas, and then, without Rudolph observing it, he

- brush!

- nel-lo!

*Sostenuto**Andantino**f espressivo*

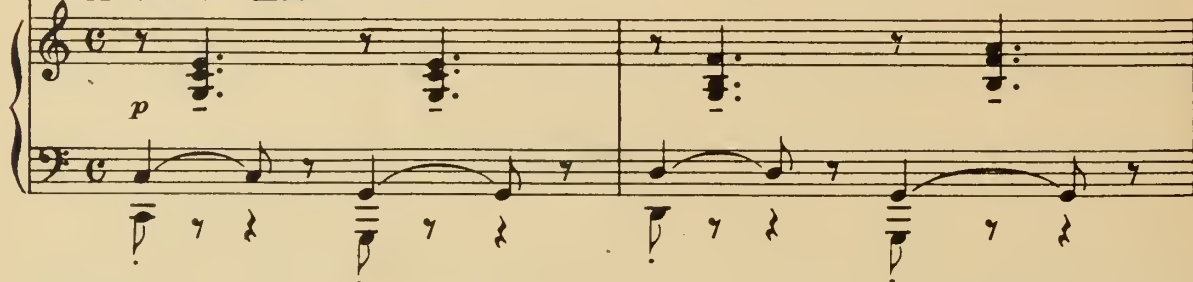
takes from his pocket a bunch of ribbons and kisses it)

*ppp rall:.....*

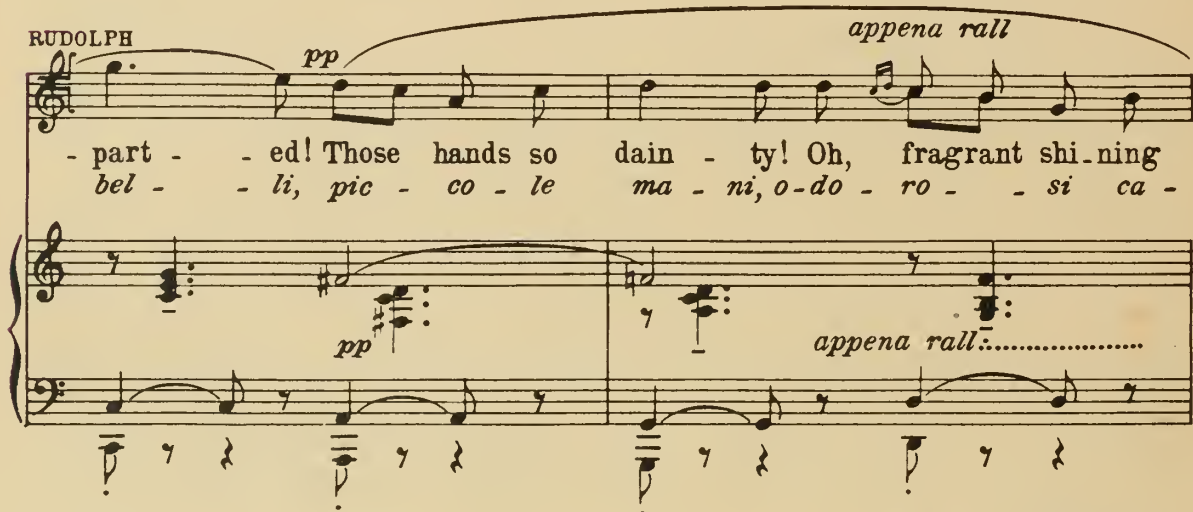
Andantino mosso ♩ = 84

RUDOLPH
dolce

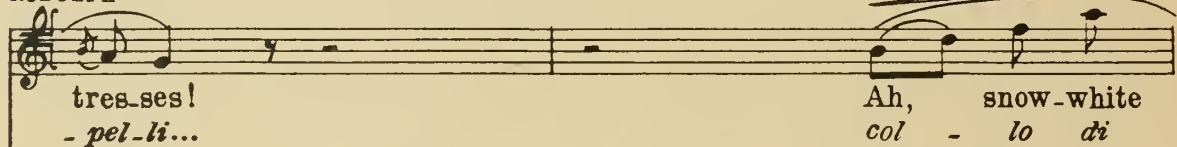
Andantino mosso ♩ = 84



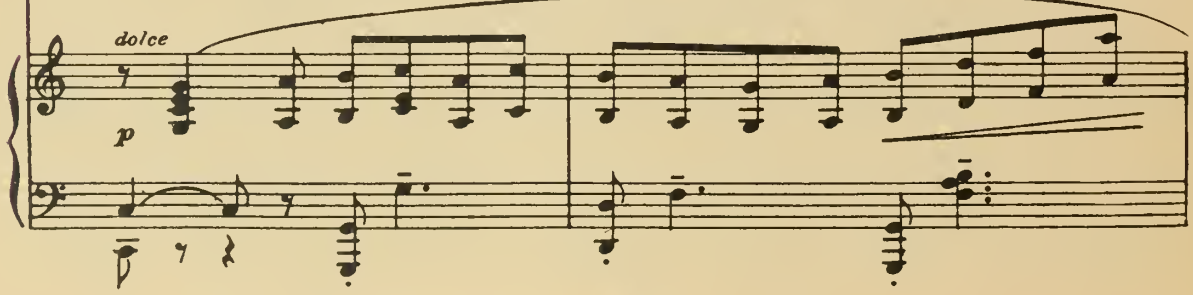
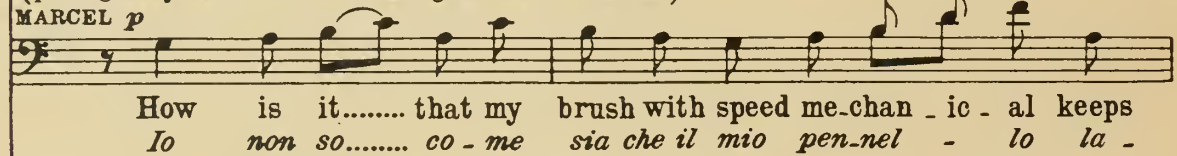
RUDOLPH



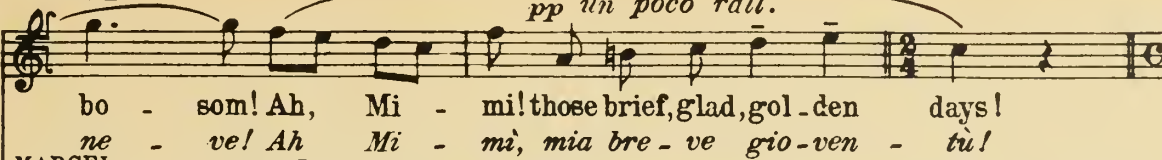
RUDOLPH



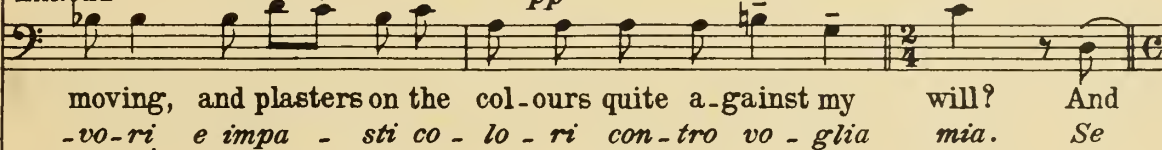
(putting away the ribbons and staring anew at his canvas)

MARCEL *p*

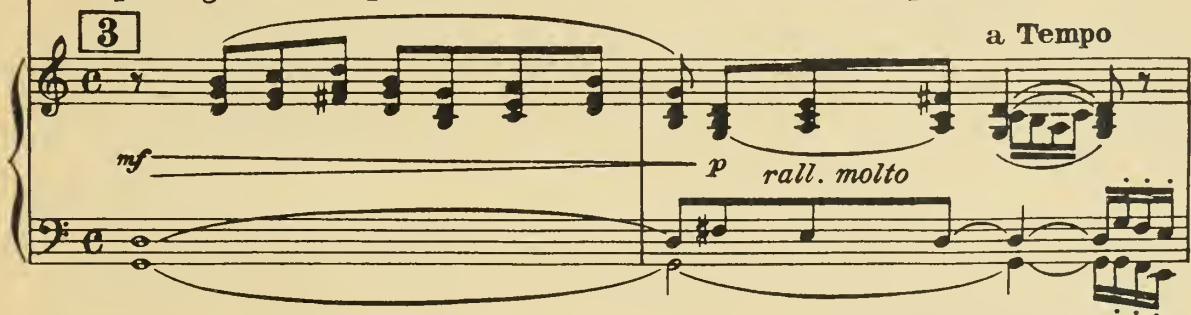
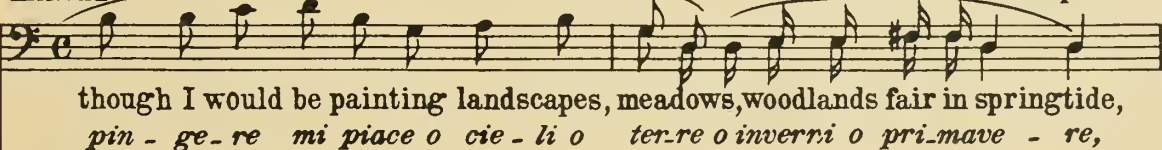
RUDOLPH

pp un poco rall.

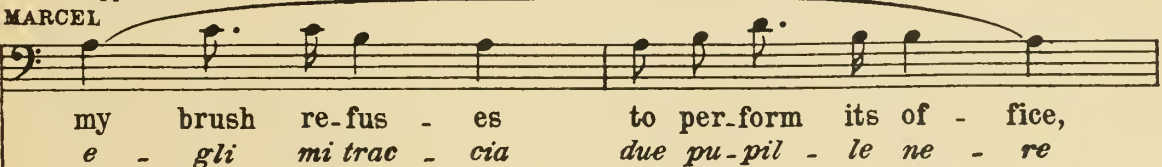
MARCEL

pp

MARCEL

*rall. molto**a Tempo*

MARCEL

appassionato*Sostenuto*

238 *poco allarg.*
corta

MARCEL

f but paints dark eyes and two red smil - ing lips. The
e u - na boc - ca pro - ca - ce, e
poco allarg.

f *corta* *rall.*

MARCEL

stent. a Tempo
features of Mu - set - ta haunt me still!
n'e - sce di Mu - set - ta il vi - so an - cor,...

ff *pp stent.* a Tempo *poco rall.*

RUDOLPH (from the table-drawer he takes out Mimi's old bonnet.)

p And..... thou! oh rose-pink bon - net, that'neath her pil-low
E..... tu, cuf-fiet - ta lie - ve, che sot - to il guan -

MARCEL *p*
Ah!..... fri - vol - ous Mu - set - ta! thee I can ne'er for -
e n'e - sce di Mu - set - ta il vi - so tut - to

f *p*

lay! That in her hour of parting she for-got, Thou
cres. *par-ten do a - sco-se, tut-ta sai la*
 MARCEL
 get! I nev-er can for-get. My
vez - zie tut - to..... fro-de. Mu -
-trattenuto
ppcres.ed affrett.

RUDOLPH

wert the witness of our joy, come to my heart, come to my heart, ah
no - stra fe - li - ci - ta, vien sul mio cuor, sul mio cuor mor - to, ah
 MARCEL
 grief affords her plea-sure and yet my heart, my heart is
-set ta in tan to go - de e il mio cuor vi - le la chia -

RUDOLPH

come! lie close a- gainst my heart, since my love is
vien, ah vien sul mi - o cuor; poi- chè è mor - to a -
 MARCEL
 fain to call..... her to my fond arms a-
-ma, la chia - ma, e a - spetta il vil mio
rall.

RUDOLPH (clasps the bonnet to his heart; then endeavouring to conceal his emotion from Marcel, he carelessly questions him.)

dead!....
-mor.....)

MARCEL

gain....
cuor.....)

dolcissimo
pp *calmo*

rall. molto

RUDOLPH

a Tempo

What time is it, now?
Che o - ra si - a?

But Schau - nard's not
E Schau - nard non

(roused by Rudolph from his reverie, he gaily replies)

MARCEL

Time for our yesterday's dinner!
L'o-ra del pranzo di ie - ri.

a Tempo

p

Allegro ♩ = 126

RUDOLPH

back yet?
tor-na?

5 Allegro ♩ = 126

RUDOLPH

(Enter Schaunard and Colline; the former carries four rolls; and the latter a paper bag.)

241

How now?
Eb - ben?

MARCEL

How
Eb -

SCHAUNARD

Here we are.
Ec - co - ci.

f *p*

(Schaunard places the rolls on the table)

MARCEL

(disdainfully)

(Colline takes a herring out of the bag and puts it on the table as well)

now?
- ben?

Some bread?
Del pan?

rit.....

COLLINE

A dish that's wor - thy of De -
Eunpiatto de - gno di De -

col canto

SCHAUNARD

'Tis salt - ed!
Sa - la - ta.

COLLINE

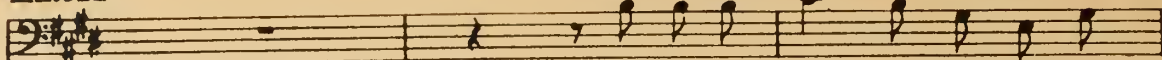
- mos - thenes
- mo - stene:
a Tempo

'tis a herring!
un'a - ringa.

fp

(seating themselves at the table, they pretend to be

MARCEL

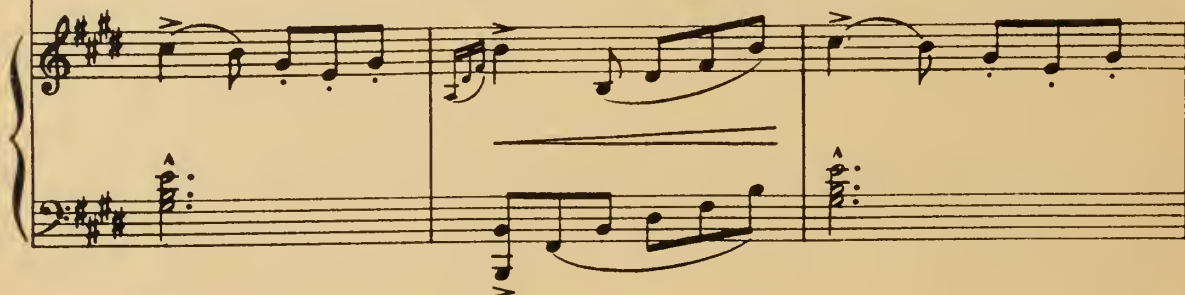


This is a food that the gods might
Questa è cuc - ca - gna da Ber - lin -

COLLINE

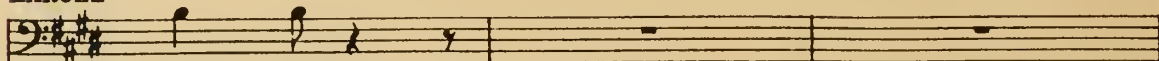


Our dinner is rea - dy!
Il pran - zo è in ta - vo - la.



having a fine meal)

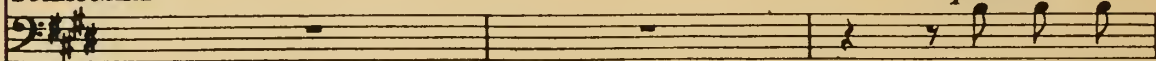
MARCEL



en - vy.
-gac - cio.

(places Colline's hat on the table
and thrusts a bottle of water into it.)

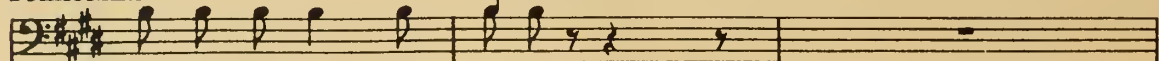
SCHAUNARD

*a piacere*

Now the Chain -
Or lo Sciam.

*a piacere*

SCHAUNARD

a Tempo

-pagne in the ice must go!
-pa gna met - tia - mo in ghiaccio.

6 *a Tempo*

RUDOLPH (to Marcel, offering him some bread)

Choose, my lord mar - quis, sal - mon or
Scel - ga o Ba - ro - ne tro - ta o sal -

p stacc.

RUDOLPH

tur_bot?
 -mo-ne? (his offer is accepted, when turning to Schaunard, he proffers another crust of bread.)

MARCEL

Now duke, here's a
Du-ca, u - na

pp *f*

MARCEL *rit.*

a Tempo

choice vol au vent with mushrooms!
lin_gua di pap - pa - gal - lo?

brillante

rit. *a Tempo*

p *8*

Sostenendo molto

a Tempo

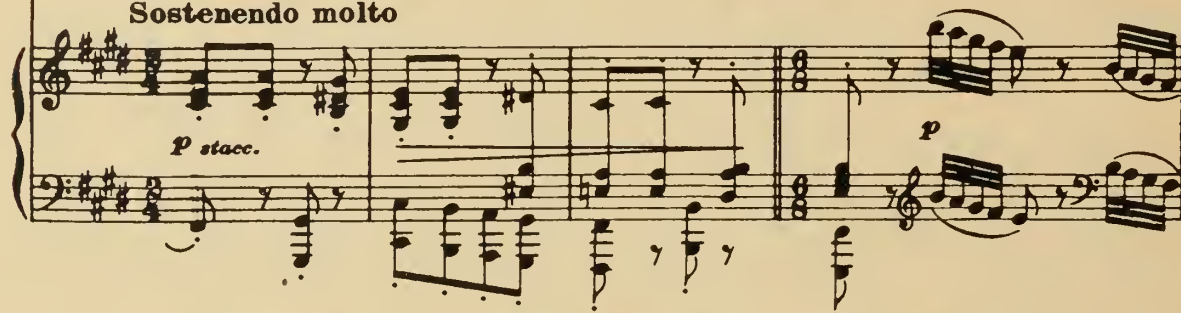
SCHAUNARD (he politely declines and pours out a glass water which he hands to Marcel.) (the one and only



Thank you, I darenot! This evening, I'm dancing.

Gra-zie, m'in-pingua. Stas-se-ra houn bal-lo.

Sostenendo molto



tumbler is handed about. Colline, after voraciously devouring his roll, rises.)



RUDOLPH

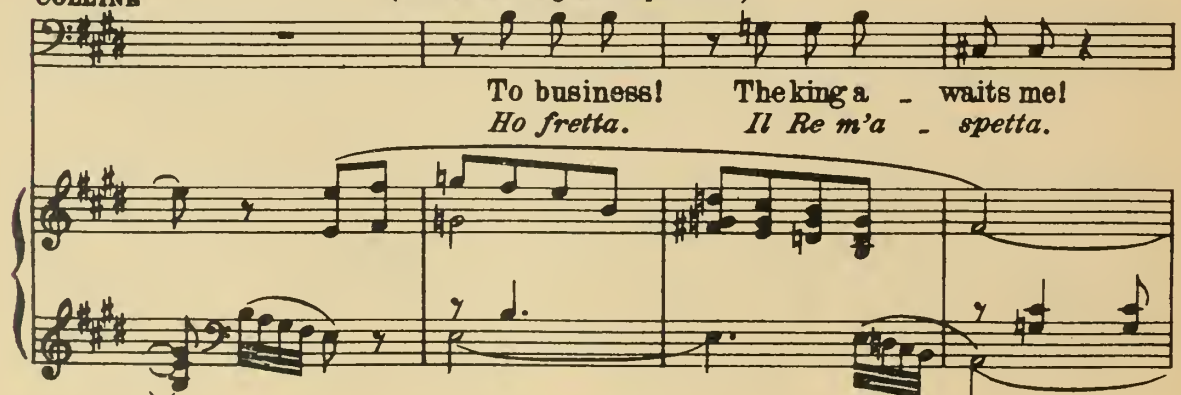
(to Colline)



What? sa-ted?
Già sa-zio?

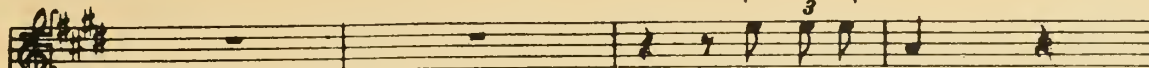
COLLINE

(with an air of grave importance)



To business! The king a - waits me!
Ho fretta. Il Re m'a - spetta.

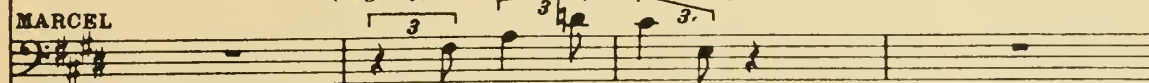
RUDOLPH



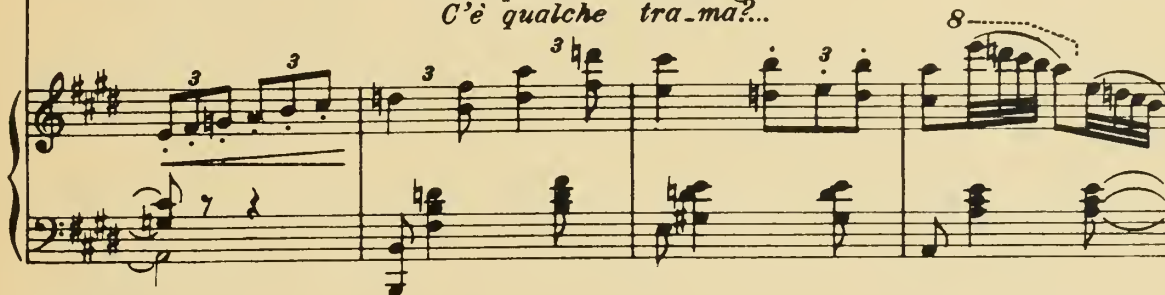
What's in the wind?
Qualche mi - ster?

MARCEL

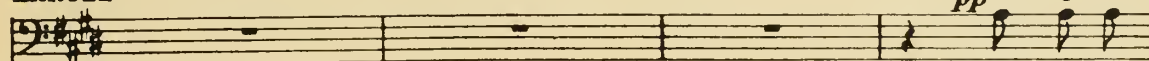
(eagerly)



What plot is brewing?
C'è qualche tra - ma?...



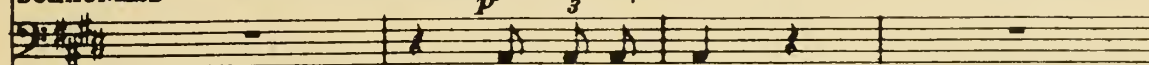
MARCEL



What's in the
Qualche mi -

(rises and approaches Colline, observing
with droll inquisitiveness.)

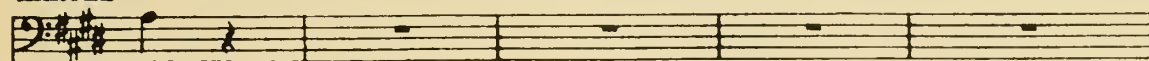
SCHAUNARD



What's in the wind?
Qualche mi - ster?



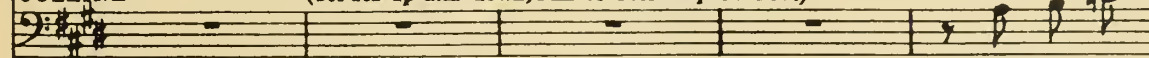
MARCEL



wind?
-ster?

COLLINE

(struts up and down, full of self-importance.)



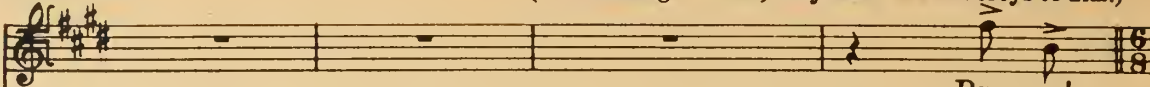
poco affrett. e cres.

The king re -
Il Re mi

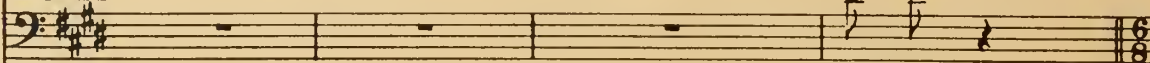


RUDOLPH

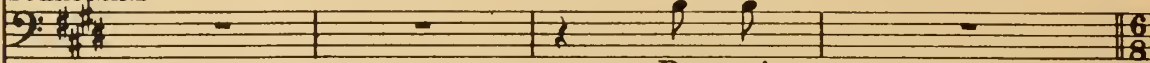
(surrounding Colline, they make low curtsies to him.)

Bra - vo!
Be - ne!

MARCEL

Bra - vo!
Be - ne!

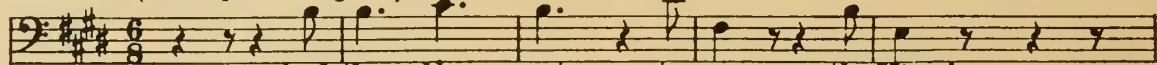
SCHAUNARD

Bra - vo!
Be - ne!

COLLINE

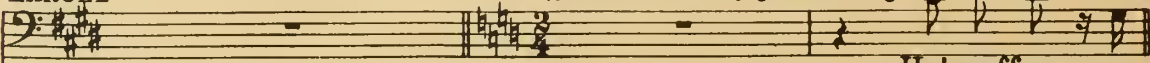
- quires my ser - - vices!
chia - ma al mi - ni - ster.

COLLINE (with a patronising air.)

And then I've got to see.... the King!
Pe - rò... ve - drò.... ve - drò.... Gui - zot!

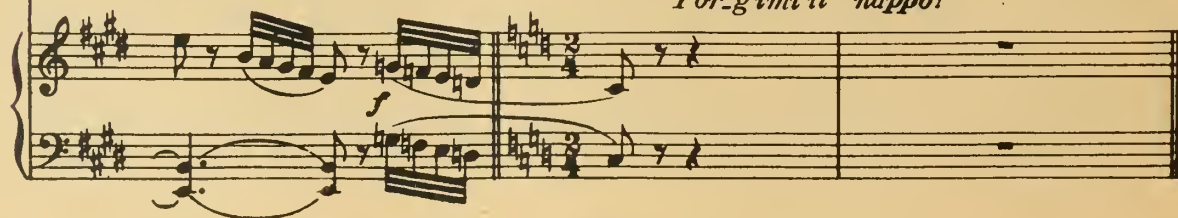
MARCEL

(gives him the only glass)

Ho! quaff now a
Si! Be - vi, io

SCHAUNARD

(to Marcel)

Give me a goblet!
Por - gimi il nappo!

Allegro

MARCEL

bumper!
pappo! *a piacere, con enfasi*
SCHAUNARD (solemnly gets on to a chair and raises his glass.)

Allegro

Have I per-mis-sion, oh my most noble
Mi sia per-mes-so al no-bi-le con-

col canto

RUDOLPH (interrupting)
gridato

Stop that!
Basta!

MARCEL

gridato

SCHAUNARD

Stop that!
Fiac-co!

Nomore nonsense!
Leva il tacco!

courtier?

-sesso...

COLLINE

(interrupting)
gridato

3 (takes the glass from Schaunard)

Stop that!
Basta!

Nomore fool-ing!
Che de-cot to!

Give me that tum-bler!
Dammi il gottol!

a Tempo

(In rapture)

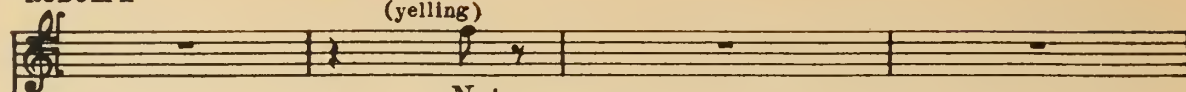
(motioning his friends to let him speak) *a piacere*

SCHAUNARD

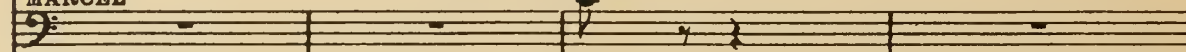
With ardour ir-re-sist-i-ble
Mi-spira ir-re-si-sti-bi-le

col canto

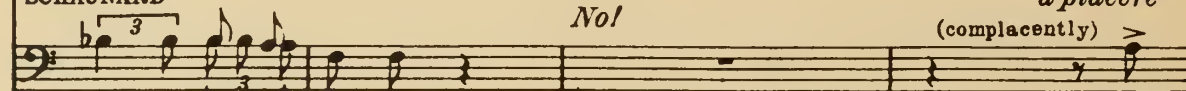
RUDOLPH

a Tempo
(yelling)No!
No! (yelling)

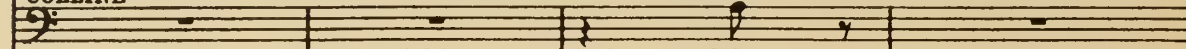
MARCEL

No!
No! *a piacere*
(complacently)

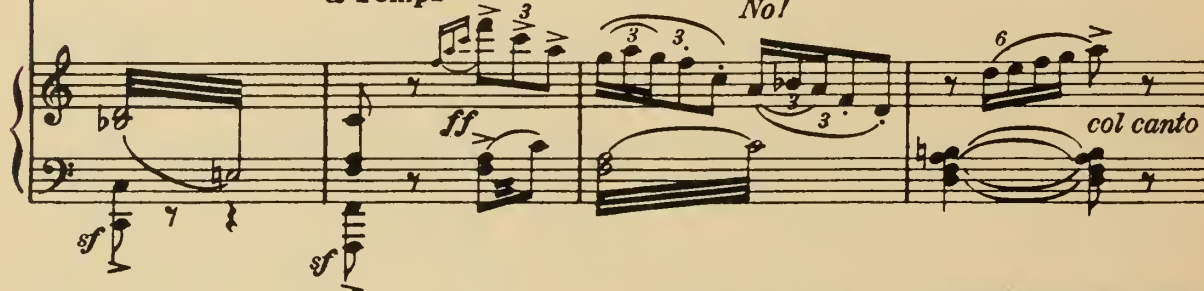
SCHAUNARD

Poet-ry fills my spir-it!
*l'e-stro della ro-man-za!*Then
A-

COLLINE



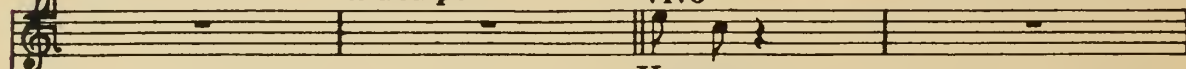
(yelling)

a TempoNo!
No!

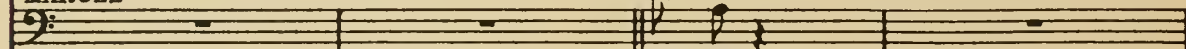
RUDOLPH

a Tempo

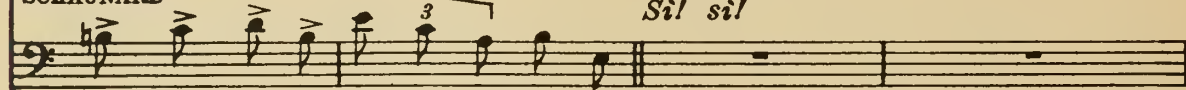
(amid applause they surround Schaunard and make him get off the chair)

VivoYes, yes.
Si! si!

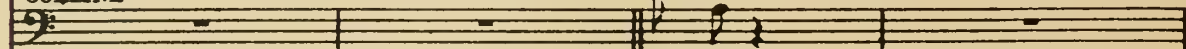
MARCEL

Yes, yes.
Si! si!

SCHAUNARD

something cho-ro-graphic may suit you.
-zio - ne co-reo-gra-fi-ca al-lo-ra?

COLLINE

Yes, yes.
*Si! si!***a Tempo**9
Vivo

SCHAUNARD

Some
La

SCHAUNARD

a Tempo

a piacere
danc-ing, ac-com-pan-ied by sing-ing!
dan - za con mu - si - ca vo - ca - le!

a piacere
Well, clear the stage for
Si sgom-bri-no le

col canto a Tempo *ff* col canto.....

COLLINE

Andantino mosso (moving chairs and table aside, they prepare for a dance)

ac-tion!
sa-le!

Andantino mosso

p

Vuota Vuota

MARCEL Allegretto mosso ♩ = 120

(suggesting various dances)

COLLINE *p* Mi - nu -
Mi - nu -

10 Allegretto mosso ♩ = 120 *f p* *tr* Gavotte.
Ga - vot - ta.

RUDOLPH

Allegro ♩ = 72

Pa - va - nel - la.
Pa - va - nel - la.

MARCEL

- et.
- et - to

SCHAUNARD

(imitating a Spanish Measure)

Fan - - dan - go.
Fan - - dan - go.

Allegro ♩ = 72

rall:..... *ff* *energico*

RUDOLPH

Lo stesso movimento

Now take your partners!
Mano al - le da - me!

SCHAUNARD

COLLINE

rall.

(the others approve)

I vote we dance qua - - drilles first. I'll
Pro - pon - go la qua - - dri - glia. Io

Lo stesso movimento

pp stacc.

(improvising, he beats time with comic pomposity of manner)

SCHAUNARD *sostenendo*

Lal-le-ra, lal-le-ra, lal-le-ra, la, lal-le-ra, lal-le-ra, lal-le-ra,
 Lal-le-ra, lal-le-ra, lal-le-ra, là, lal-le-ra, lal-le-ra, lal-le-ra,

COLLINE (pretends to be very busy arranging a quadrille)

lead it.
det.to.*sostenendo*

RUDOLPH (approaches Marcel and, bowing very low, offers him his hand as he gallantly says)

Oh, mai-den fair and gentle!

Vez - zo - sa da - mi-gel-la...

(with coy bashfulness of manner,
counterfeiting a woman's voice)

MARCEL

My mo-des-ty res-
Ri-spet-ti la mo-

SCHAUNARD

la.
là.*p*

MARCEL

(in his ordinary voice)

-pect, Sir, I beg you!
-de-stia. La pre-go.Lallera, lal-le-ra, lal-le-ra,
Lal-le-ra, lal-le-ra, lal-le-ra,

SCHAUNARD

(provoking)

Lal-le-ra, lal-le-ra, lal-le-ra, la.
Lal-le-ra, lal-le-ra, lal-le-ra, là.First there's the Chain.
Pri-ma c'è il Rond.

COLLINE

Balancez!
Balancez!No,
No,

(Rudolph and Marcel
continue dancing)

(with exaggerated contempt)

SCHAUNARD

Allegro

quasi a piacere..... a Tempo

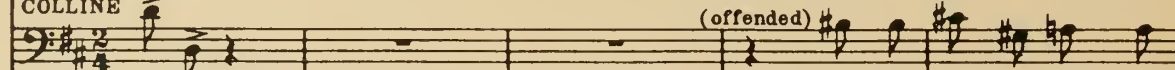
You've manners like a clown.

(gridato)

COLLINE

Che mo-di da lac-chè.

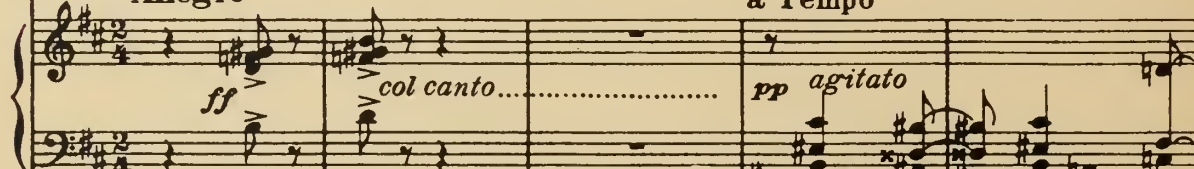
(offended)

Stupid!
*bestia!*As I take it, you're in -
Se non er-ro lei m'ol.

11

Allegro

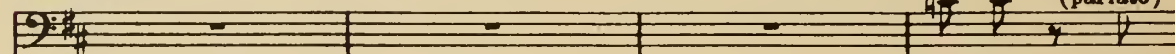
a Tempo

*ff**col canto*.....*pp agitato**stacc.*

SCHAUNARD

(taking up the poker)

(parlato)

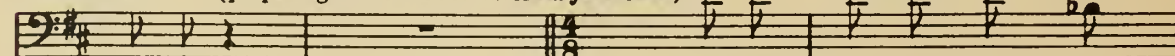
Ready! Have
Pronti. As -

COLLINE

(rushing to the fireplace and seizing
the tongs)-sult-ing!
-traggia!Draw your sword, sir!
Snu-di il fer-ro!*Una battuta vale due delle precedenti*

SCHAUNARD

(preparing to receive his adversary's attack)

at you!
-saggia.Thy hot blood will I
*Il tuo sangue io vo-glio**Una battuta vale due delle precedenti*

(Rudolph and Marcel stop dancing and burst out laughing)

253

SCHAUNARD

drink!
ber.

Now get a stretch-er
Ap-pre-sta-te u-na ba-

COLLINE

One of us shall now be gutted!
Un di noi qui si stu-del-la.

SCHAUNARD

ready!
-rel-la.

Come prima

(Schaunard and Colline have a duel)

COLLINE

And get a grave-yard too!
Ap-pre-sta-te un ci-mi-ter. *affrettando sempre e cres.*

Come prima

ff

RUDOLPH (gaily)

While they beat each other's brains out, our fan-dan-go we will
Mentre in-cal-za la ten-zo-ne gira e bal-za Ri-go.

While they beat each other's brains out, our fan-dan-go we will
Mentre in-cal-za la ten-zo-ne gira e bal-za Ri-go

j

115494

j

RUDOLPH Allegro spigliato ♩ = 132

(Rudolph and Marcel dance behind the duellists)

fin_ish.
do - ne.

MARCEL

fin_ish.
do - ne.

12

Allegro spigliato ♩ = 132

f *cres poco a poco* *p*

p

(blows fall faster)

cres. *f* *sf* *cres.*

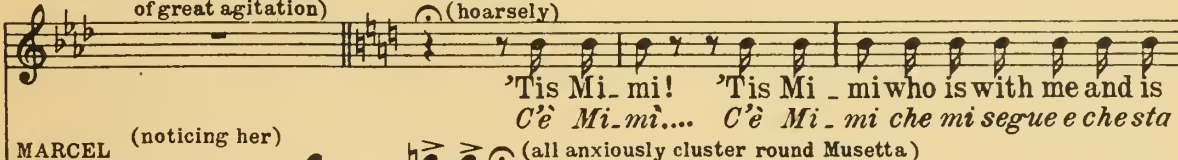
sf

(The duellists pretend to grow more and more incensed, stamping their feet and shouting)

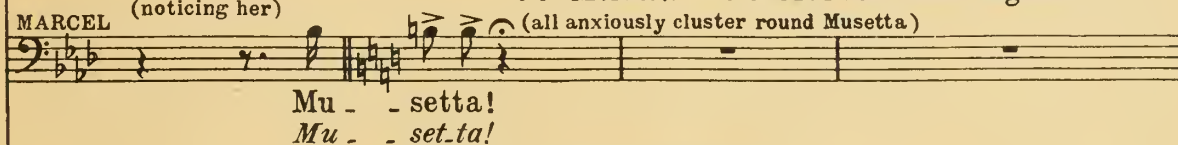
f *cres. sempre ed incalzando*



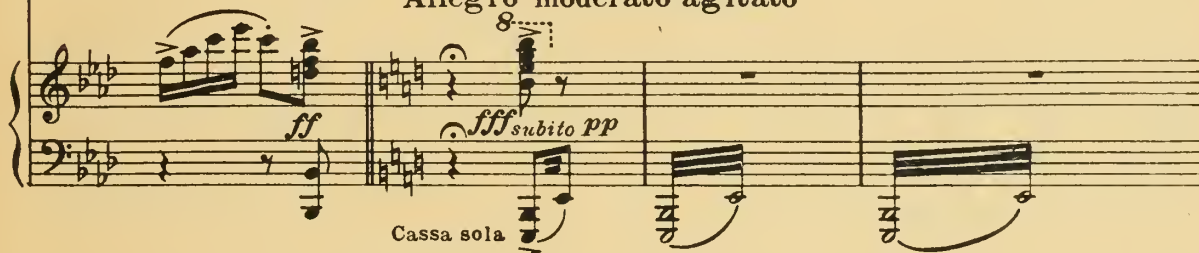
MUSETTA (The door opens and Musetta enters in a state of great agitation) **Allegro moderato agitato** (hoarsely)



MARCEL (noticing her)

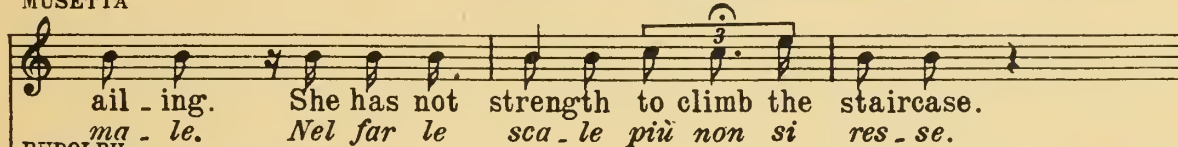


Allegro moderato agitato

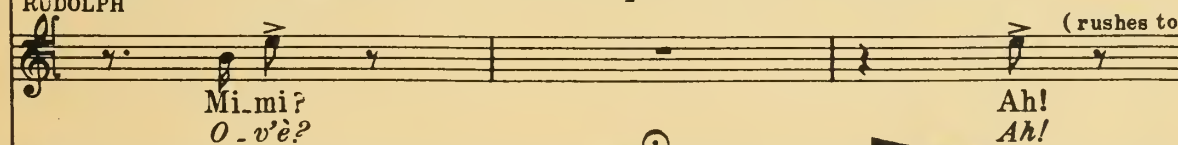


MUSETTA

(through the open door he spies Mimi seated on the topmost stair)



RUDOLPH



(Mimi; Marcel follows his example)



SCHAUNARD (to Colline; they both drag the bed forward)

Here's the bed, we'll put her on it.
Noi ac-co-stia-mo quel let-tuc-cio.

Meno molto

p *ff* *p*

MIMI (Musetta brings a glass of water and makes Mimi sip it)
 (passionately)

O Ru - dolph!
 Ro - dol - fo!

RUDOLPH (Rudolph and Marcel support Mimi and lead her towards the bed)

There! some wa-ter. Gently
Là. Da be-re. Zit-ta,

ff *p* *pp*

MIMI (embraces Rudolph)

My dar - ling
 O mio Ro -

RUDOLPH (gently lowering her on to the bed)

lie down there.
ri-po - sa.

MIMI

Ru - dolf, Oh let me stay with
-dol- -fo! Mi nuo- -i qui con

13

MIMI

you!...
te?.....

MUSETTA (taking the others aside, she whispers to them:) *rall. molto*.....
I heard them
In te - si

RUDOLPH *appassionato*
Dar - ling Mi - mi, stay here ev - -
Ah! mia Mi - mi, sem - -pre, sem - -

f *allarg.*..... *rall. molto*.....

MUSETTA

say - ing that Mi - mi had left the rich old Vis - count, and now was almost
di - re che Mi - mi fug - gi - ta dal Vi - scon - ti - no era in fin di

RUDOLPH (Rudolph induces Mimi to lie down at full length on the bed, and draws the coverlet
-er!
-pre!

p

Andante mesto

MUSSETTA

dy-ing. Ah, but where? Af-ter searching, I met her a-lone just
vi-ta. Do-ve stia? Cer-ca, cer-ca... la veggio pas-sar per

(over her: he then carefully adjusts the pillow beneath her head.)

RUDOLPH

14 Andante mesto

pp

MUSSETTA

now, Almost dead with ex-haustion, She murmured "I am dying,
via... trasci-nan-do-si a stento. Mi di-ce: "Più non reggo...

poco rall.

MUSSETTA

(excitedly raising her voice)

dy-ing! But lis-ten! I want to die near him; may be he's
muo-io, lo sen-to. Voglio mo-rir con lui! For-se m'a-

*mf**pp*

I feel so much bet - ter.....
Mi sen - to assai me - glio.....

MUSSETTA

(Musetta moves farther away from Mimi.)

waiting!
 - spet - ta!... Take me hith - er, Mu -
 M'ac - compa - gni, Mu -

MARCEL

(to Musetta)

Hush!
 Sst!

15

MIMI

rall:..... a Tempo

all here seems just the same as ev - er!
la - sciach'io guar - di in - tor - no.

MUSSETTA

- set - tal"
 - set - ta?...»

*a Tempo
 ma sostenendo*

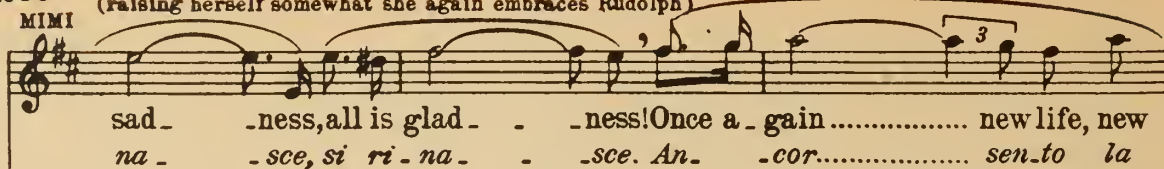
*dolcissimo
 pp*

MIMI (with a sweet smile)

Ah, it is all so plea - sant here! Sav'd from
 Ah co - me si sta be - ne qui! Si ri -

(raising herself somewhat she again embraces Rudolph)

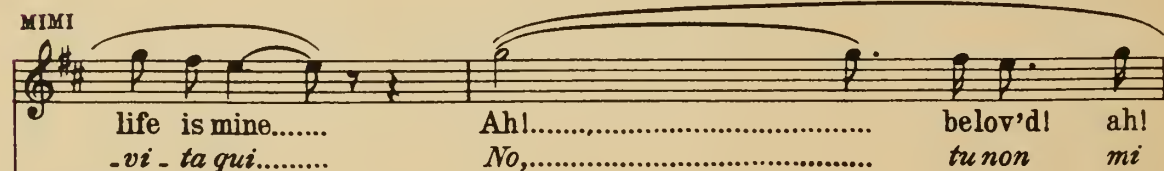
MIMI



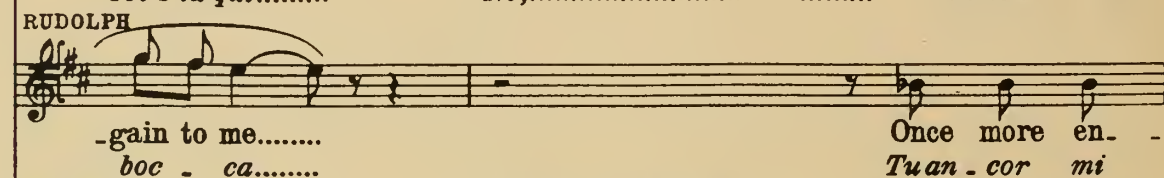
RUDOLPH



MIMI

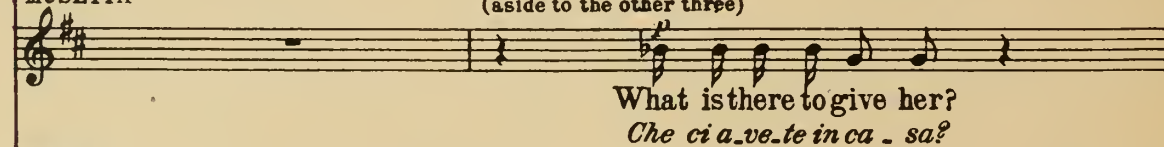


RUDOLPH

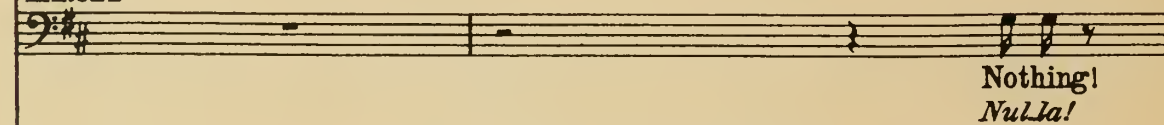


MUSSETTA

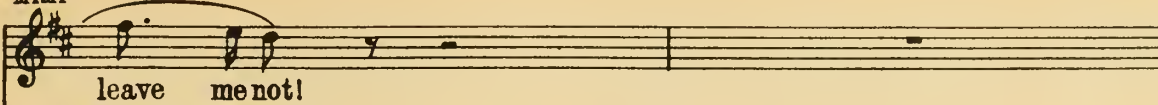
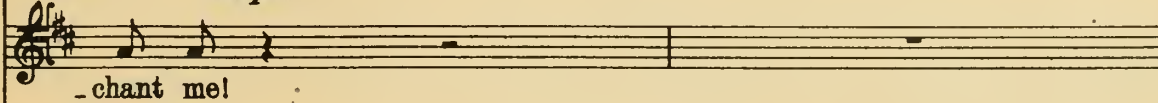
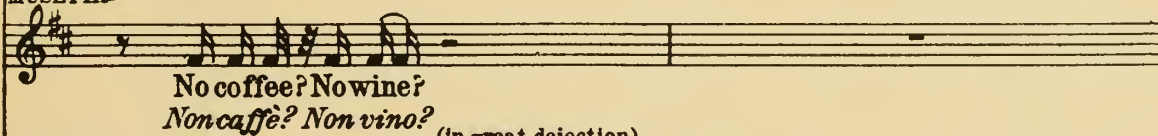
(aside to the other three)



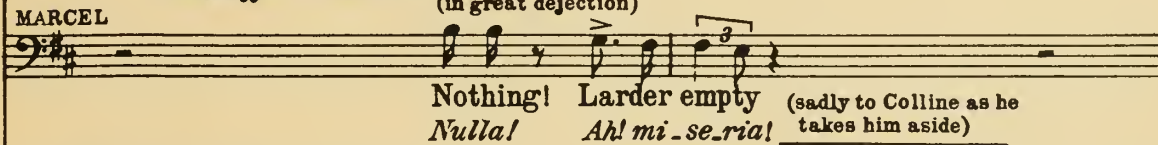
MARCEL



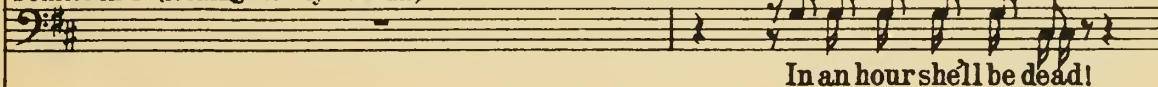
MIMI

RUDOLPH *la...sci più!*MUSSETTA *par...li!.*

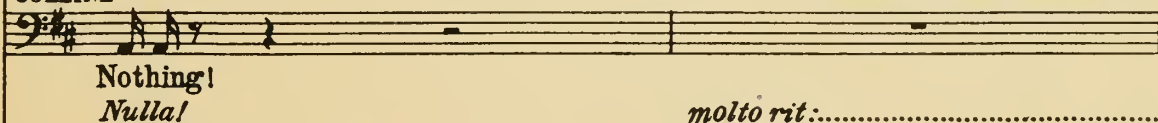
MARCEL

*Nulla! Ah! mi-se-ria!* (sadly to Colline as he takes him aside)

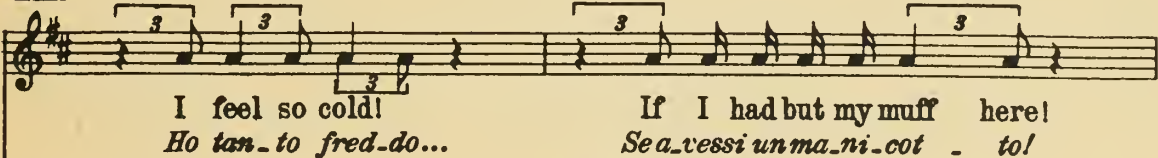
SCHAUNARD (looking closely at Mimi)

*Framez-s'ora è morta.*

COLLINE

*molto rit:...*

MIMI



MIMI

My poor hands are simply fro - zen, how shall I get them
 Queste mie ma - ni ri - scal - da - re non si po - ran - no

pppp perdendosi m.d.

MIMI Lento

(coughs)

(Rudolph takes Mimi's hands in his, and chafes them)

warm? *sostenendo con gran passione*
 RUDOLPH mai?

In mine, in mine love! Si - lence! for speak - ing
 Qui, nel - le mi - el Ta - ci! Il par - lar ti

16 Lento

pp espress.

MIMI

(seeing Rudolph's friends, she calls them by name, when they hasten to her side.)

'Tis coughing tires me, I'm used to that, though. Good
 Ho un po' di tos - se! Ci sono av - vez - za. Buon

RUDOLPH

tires you.
 stan - ca.

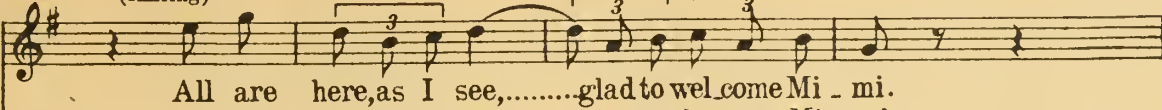
pp

MIMI

mor - row, Mar - cel! Schaunard, Col - li - ne, good mor row!
 gior - no Mar - cel - lo, Schaunard, Col - li - ne, buon gior - no.

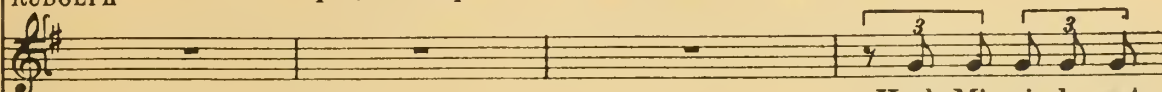
p

MIMI (smiling)



RUDOLPH

Tut - ti qui, tut - ti qui sor - ridenti a Mi - mi.

Hush, Mi - mi, do not
Non par - lar, non par -

MIMI

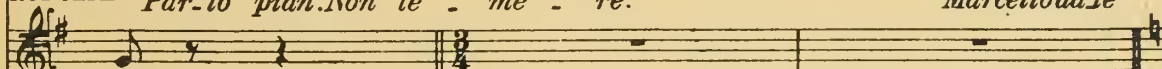
Allegretto mosso

(motioning Marcel to approach)



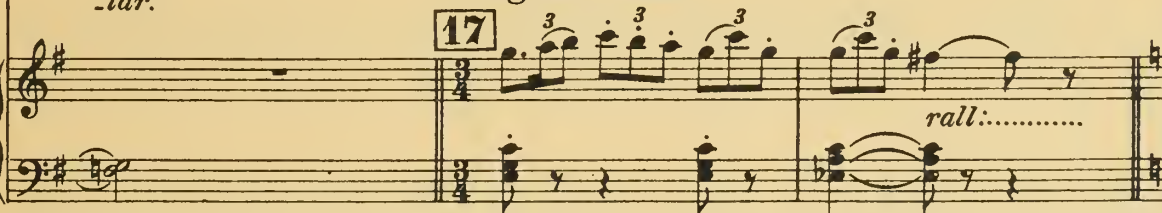
RUDOLPH

Par - lo pian. Non te - me - re.

Marcel, now be -
Marcello da tetalk.
- lar.

Allegretto mosso

17

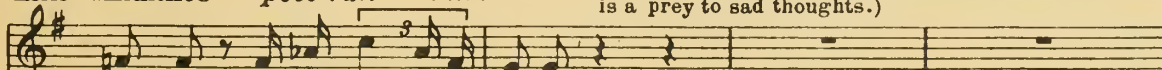


MIMI

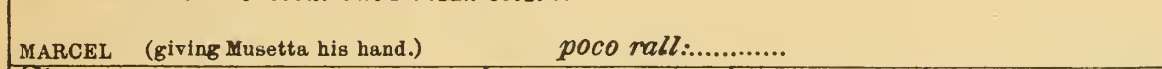
Andante

poco rall:.....

(Schaunard and Colline mournfully withdraw. The former sits at the table, burying his face in his hands. The latter is a prey to sad thoughts.)



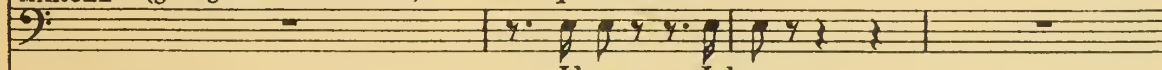
ret - ta: è assai buo - na Mu set - ta.



MARCEL

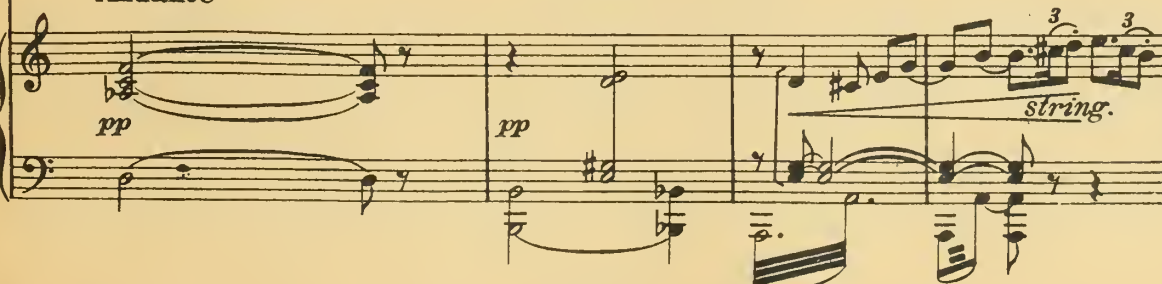
(giving Musetta his hand.)

poco rall:.....



Lo so... lo so.

Andante



MUSSETTA

Allegretto mosso

(drawing Marcel away from Mimi, she take off her earrings and gives them to him as she whispers:)

Allegretto mosso

Look here.....
A te,.....

MUSSETTA

poco rall:.....

sell them, and buy some med'cine for her..... send for a doc - tor!
ven - di, ri - por - ta qualche cor - dial,..... manda un dot - to - re!

RUDOLPH

Keep
Ri -

poco rall:.....
pp

MIMI

(Mimi gradually grows drowsy: Rudolph takes a chair and sits down beside the bed.)

You will not leave me?
Tu non mi la - sci?

MUSSETTA (Marcel is about to go when Musetta stops him and takes him still further from Mimi)

Stay, lis - ten!
A - scol - ta!

RUDOLPH

a Tempo

qui - et. No! No!
- po - sa. No! No!

18

mf a Tempo

MUSSETTA

poco rit:.....

May be what she has ask'd us, will be her last re-quest on earth, lit-tle
Forse è l'ul-ti-ma vol-ta che ha espresso un de-si-de-rio, po-ve-



MUSSETTA

*rall:.....**rit:.....*

dar-ling! I'll go for the muff, I'll come with
-ret-ta! Pel mani cot-to io vo.- Con te ver-



MUSSETTA

(Musetta and Marcel hastily go out)

you.
-rò.

affettuosamente

MARCEL

How good you are, Mu-set-ta!.....

S i buona, o mia Mu-set-ta!.....

COLLINE

(While Marcel and Musetta are talking, he removes his over-coat)



All.^{to} mod.^{to} e triste ♩ = 63
COLLINE (with increasing emotion)

poco rit:.....

p

Gar-ment antique and rus-ty! a last good bye, fare - -
Vec-chia zi-mar-ra, sen-ti, io re-sto al pian, tu a - -

19

All.^{to} mod.^{to} e triste ♩ = 63

pp staccatissimo *poco rit:*.....

COLLINE a Tempo

- well! fa-ded friend so tried and trus-ty..... We must part, you and
- scen-de-re il sa - cro monte or de - vi..... Le mie gra-zie ri-

a Tempo

COLLINE

I, For ne-ver yet your back did you bow to
- ce - vi. Mai non cur - va - sti il lo - go-ro dor-so ai

p

COLLINE

p poco rall:..... a Tempo

rich man or to might - y; How oft safe in your pock-ets
ricchied ai po-ten-ti. Pas sar nel-le tue ta-sche

p poco rall:..... a Tempo

COLLINE *rall:..... a Tempo*

pp

spa - cious have you con - ceal - ed phi - lo - sopers and po - ets!
co - me in an - tri tran - quil - li fi - lo - so - fie po - e - ti.

pp rall:..... a Tempo

COLLINE

rall:..... (sentimentally)

Now that our plea - sant friend - ship is o'er I would bid thee once
O - ra che i gior - ni lie - ti fug - gir, ti..... di - co ad -

rall:.....

COLLINE

molto rit:.....

more, Oh! com - pan - ion tried and trus - ty,..... Fare - well! Fare -
- di - o fe - de - le a - mi - co mi - o,..... ad - dio, ad -

col canto.....

COLLINE (folds up the coat, puts it under his arm and is about to go, but seeing Schaunard, he approaches him, pats him on the back, and mournfully exclaims)

- well!
- dio.

a Tempo

mf

Schaunard,
Schaunard

COLLINE *Meno*

(Schaunard looks up)

our methods pos-si-bly may dif-fer, but yet two kind-ly, two
o - gnu-no per di-ver-sa via met-tiamo in-sie-me due

Meno

p *pp*

COLLINE

(pointing to the coat)

kind-ly acts we'll do_ mine's this one; and your's leave them alone in
at-ti di pie-tà; io... que-sto! E tu... la-scia-li so-li

poco affrett.

SCHAUNARD

Andantino

(overcome by emotion)

Phi-lo-sopher, you're right.
'Fi-lo-so-fo, ra-gio-ni!

COLLINE

there.
là!...

Andantino

pp dolce *mf*

SCHAUNARD (looking towards the bed)

(Schaunard looks about him; then, to justify his exit,

And.^{no} mosso

'Tis true, I'll go!
E ver!... Vo via!

20 *And.^{no} mosso*
Calmo

p

he takes up the water-bottle and goes out after Colline, gently closing the door.)

cres. e affrett.

pp

rall.

(Mimi opens her eyes and, seeing that all have gone, holds out her hand to Rudolph who affectio-

21 Più sostenuto

pp dolciss.

cres.

pp

nately kisses it)
MIMI

con grande espress.

Have they
So - no an -

rall.

MIMI *And.^{te} calmo* (Rudolph nods)

left us? To sleep I on-ly feign ed,.... for I want-ed to be a-lone with
 - da - ti? Fin-ge-vo di dor-mi - re..... per-chè vol - li con te so - la re -

And.^{te} calmo

mf *pp*

Red. *

MIMI

you, love.... So ma-ny things there are that I would tell you; there is
 - sta - re..... Ho tan - te co - se che ti vo-glio di - re..... ou - na

Red. *

MIMI

(raising herself somewhat, with Rudolph's help)

one too, as spacious as the o - cean,... as the o - cean pro-found, with-out
 so - la, ma grande co-me il ma-re,.... co-me il ma-re profonda ed in - fi-

cres.

MIMI

con espansione

(putting her arms round Rudolph's neck)

*poco rit.**p* *dolcissimo*

lim - it..... ah! my love,... you are my on - ly love, You are my
 - ni - ta..... Sei il mio a - mor.... e tut - ta la mia vi - ta, Sei il mio a-

f

p poco rit.

sostenendo

MIMI
love, and all, and all my life!.....
- mo - re e tut - ta la mia vi - ta.....

RUDOLPH
Oh! Mi - mi, my pret - ty Mi -
Ah! Mi - mi, mia bel - la Mi -

pp sostenendo

poco rit:.....
(letting her arms drop)

MIMI
You still think I'm pret - ty?
Son bel - la an - co - ra?

RUDOLPH
- mi!
- mi.

sostenendo
Fair as the dawn in
Bel - la co - me un'au -

poco rit:.....

pp sostenendo

MIMI
No, the si - mi - le fits not; you meant to say.....
Hai sbaglia-to il raf - fron-to. Vo - le - vi dir.....

RUDOLPH
Spring!.....
- ro - ra.....

22

ppp un poco animando

MIMI *poco rall:.....* *molto rall.* *Più Sostenuto*

fair as the flame of sun - set.
mf "They call.....
mf *«Mi chia - ma -*
Più Sostenuto
bel - la co-me un tra - mon - to.

poco rall:..... *molto rall. mf*

MIMI (like an echo) *molto rall:.....*

me Mi - mi,..... they call..... me Mi -
pp - no Mi - mi,..... *pp* mi chia - ma - no Mi -

molto rall:.....

MIMI

- mi..... but I know not why..
pp - mi..... *il per - chè.... non so...*

23

All.^{to} mosso

RUDOLPH (in tender, caressing tones)

(he takes out the

Back to her nest comes the swal-low in the spring-tide
pp Tor - nò al ni - do la ron - di - ne e cin - guet - ta.

All.^{to} mosso *m.s.*

bonnet and gives it to Mimi)

mf *accelerando* *rall:.....*

MIMI

(gaily)

(motions Rudolph to put the bonnet

Why, that's my bon-net! why, that's my
La mia cuf-fiet-ta, la mia cuf-
col canto.....

on her head)

MIMI

rall.

All^{to} un po' sost.^{to} ♩=108

(Mimi makes Rudolph sit next to her and rests her head

bon-net! Ah!... Do you re-mem-ber
-fiet-ta... Ah!... Te lo ram-men-ti
24 All^{to} un po' sost.^{to} ♩=108
pp dolciss.

on his breast.)

MIMI

how we both went shop-ping when first we fell in love?.....
quando so-no en-tra-ta la pri-ma vol-ta, là?.....

RUDOLPH

Yes I re-mem-ber.
Se lo ram-men-to!

MIMI

This room was all in dark - - - ness...
Il lu - me s'e - ra spen - - - to...

pp

RUDOLPH

While you, you were so fright - - - en'd!
E - ri tan - to tur - ba - - - ta!

dolce p

MIMI

And to find
E a cer -

RUDOLPH

Then the key..... you'd mis - laid, love.
Poi smar - ri - - sti la chia - - - ve...

MIMI

poco rit:..... a Tempo

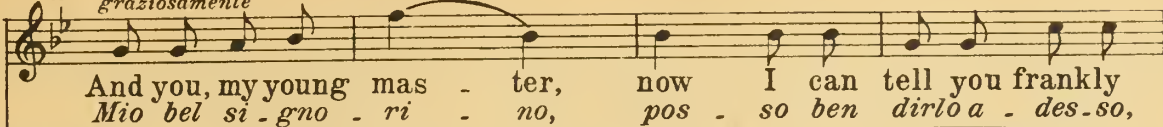
it you went grop-ing in the dark - ness!
car la ta - sto - ni ti sei mes - so!

RUDOLPH

Yes, search-ing, search-ing,
E cer - ca,... cer - ca...

poco rit:..... a Tempo

MIMI *rit. graziosamente* a Tempo



25

a Tempo



MIMI

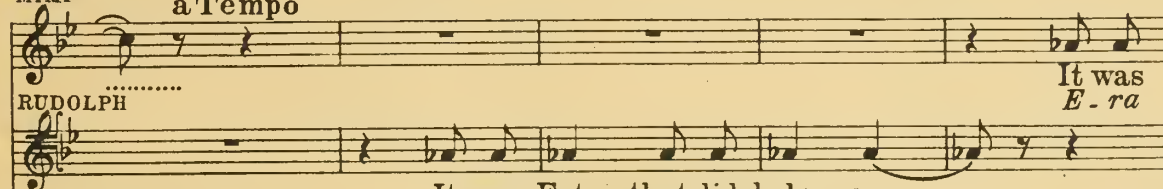
*rall.**con grazia*

that you soon man - aged to find.....it.....
lei la tro - vò.....as - sai pre - sto.....



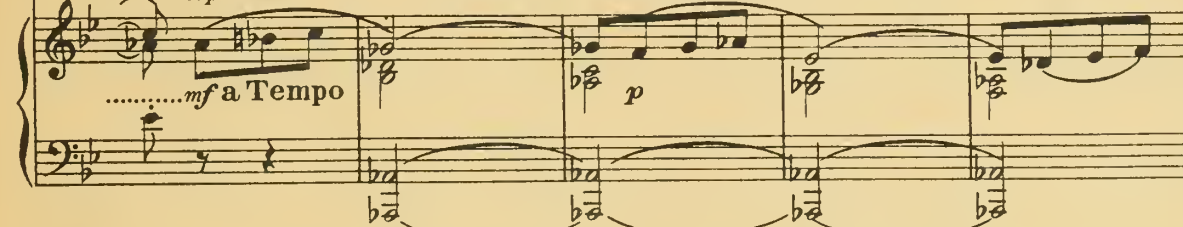
MIMI

a Tempo



RUDOLPH

It was Fate that did help me.....
A - iu - ta - voil de - sti - no.....

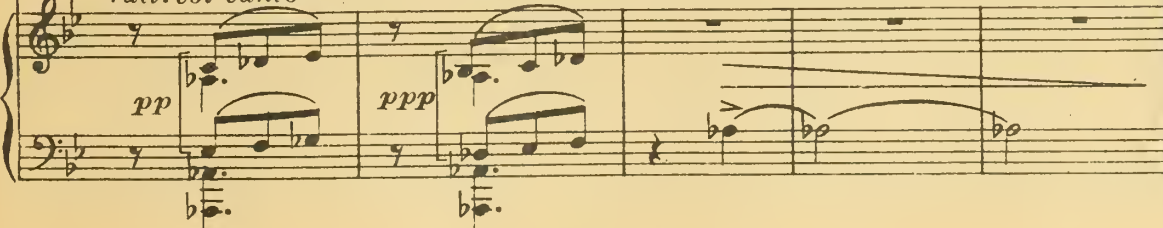
*espressivo**mf a Tempo*

MIMI

rall. (remembering her first meeting with Rudolph on Christmas Eve)*dolciss.*

dark, and my blush - es were un - noticed.....
buio, e il mio ros - sor non si ve - de - va.....

"Your
Che

rall. col canto*p*

115494

p

And.^{no} affettuoso

MIMI (as she faintly repeats Rudolph's words)

tin - y hand is fro - zen! Let me warm it in - to life!".....
 ge - li - da ma - ni - na... Se la la - sci ri - scal - dar!.....

And.^{no} affettuoso

ppp *ppp*

MIMI

It was dark and my hand then you clasp - ed.
 E - ra bu - io, e la man tu mi prende - vi...

rall...... (a sudden spasm half

rall......

suffocates her; she sinks back fainting)

RUDOLPH

All.^o moderato

(raising her up in alarm)

quasi a piacere

a Tempo

Oh! God! Mimi!.....
 Oh! Dio! Mimi!.....

All.^o moderato

f *cres.* *f* *col canto* *f*

26

a Tempo

(opens her eyes and smilingly reassures Rudolph and Schaunard)

MIMI

rall. molto
*quasi a piacere*And.^{te} con moto

(at this moment, Schaunard returns and hearing Rudolph's exclamation, hastens to the bedside)

RUDOLPH

Noth - ing, I'm bet - ter.
 Nul - la... Sto be - ne.

What now?
 Che avvien?

f *pp*

And.^{te} con moto
espressivo

p *p*

MIMI *poco rall:.....*

Yes, yes, forgive me, now it's
Si, sì, per-dona. Or sa - rò

RUDOLPH (gently lowering her)

Gent-ly, for goodness's sake. *poco rall:.....*
Zit - ta per ca - ri - tà.

rit:..... *pp*

(Musetta and Marcel cautiously enter, Musetta is carrying a muff; her companion, a phial.)

MIMI *Allegretto*

o - ver.
 buo - na...

corta *Allegretto*
 27

rall:..... *p*

corta

MUSETTA (to Rudolph) *a piacere*

Sleep-ing?
Dor-me? (approaching Marcel) *a piacere*

RUDOLPH

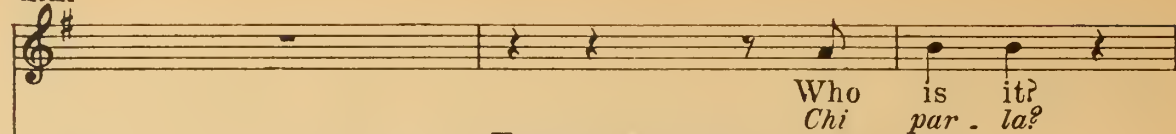
Just rest-ing.
Ri - po - sa.

MARCEL *a piacere*

I have seen the doctor. He'll come, I bade him
Ho ve-duto il dot - to-re! Ver - rà; gli ho fat - to

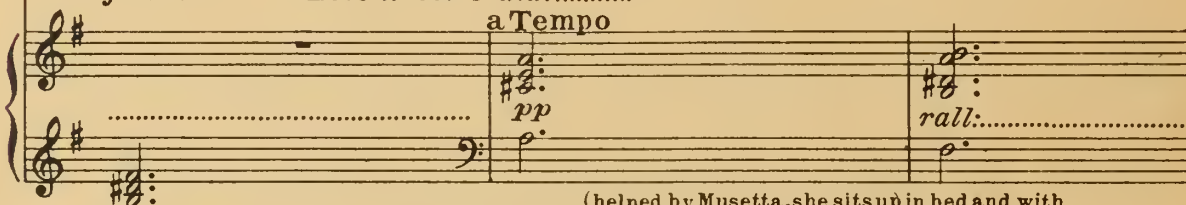
col canto.....

p 115484 *p*



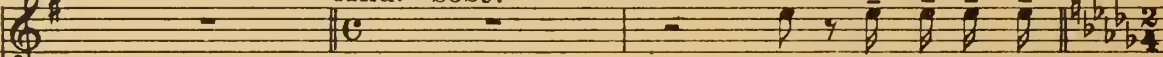
MARCEL *a Tempo* (takes a spirit-lamp, and placing it on the table, lights it)

has ten. Here is the med' cine.
fret - ta. Ecco il cor - dial.....



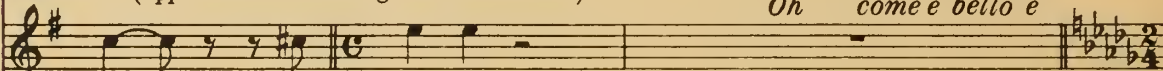
(helped by Musetta, she sits up in bed and with almost infantine glee seizes the muff)

MIMI

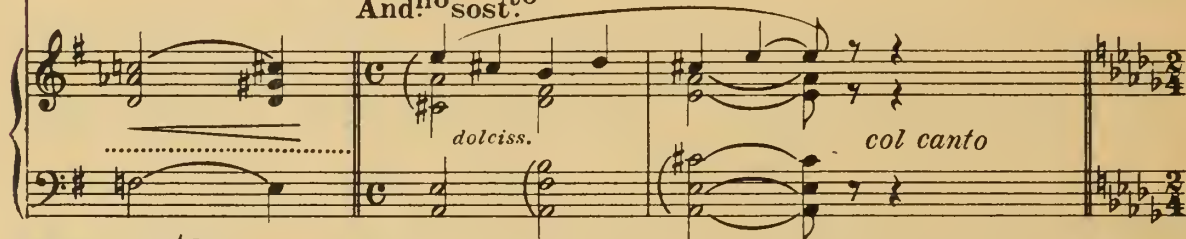
And. no sost.to

MUSETTA (approaches Mimi and gives her the muff.)

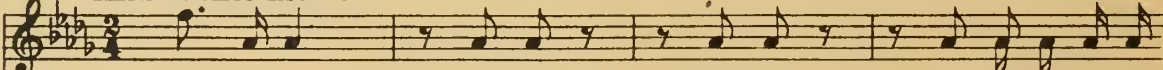
Oh, how it's soft and
Oh come è bello e



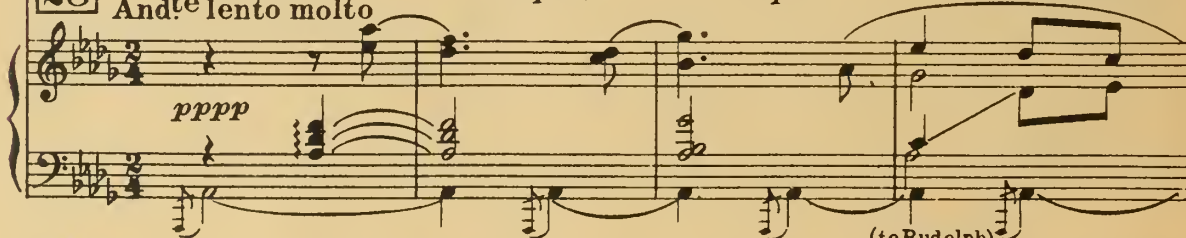
I..... Mu - set - ta.
Io..... Mu - set - ta.
And. no sost.to



MIMI

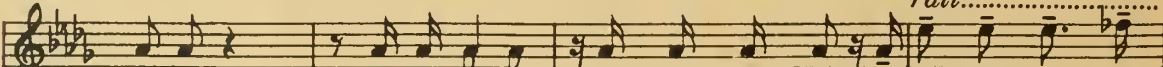
And. te. lento molto

feath.er.y. No more, no more, my fingers shall be
mor - bi - do. Non più, non più le manial - li - vi.
[28] *And. te. lento molto*

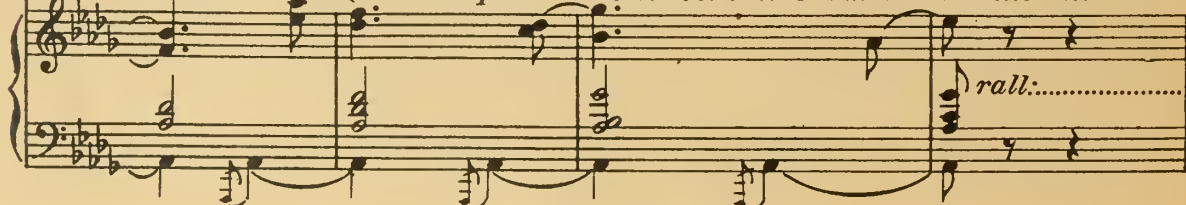


MIMI

(to Rudolph)



frozen, For this muff shall make them warm. Did you give me this
- di - te. Il te - po - re... le ab - bel - li - rà... Sei tu che me lo



MIMI (stretching out her hand to Rudolph) *rit:.....*

present? You thoughtless fel - low! Thank you, It cost you
 MUSET. -do-ni? Tu! Spen-sie - ra - to! Gra-zie. Ma co-ste.

(cagerly)
 Yes.
 Sì.

pp *ppp* *rit:.....*

MIMI (Rudolph bursts into tears) *rall:.....*

dear. Weep not! I'm bet-ter. Why should you weep for
 -rà. Pian-gi? Sto be-ne... Pian-ger co-si per

ppp *rall:.....*

MIMI *con voce debolissima* *sempre più affievolendosi* (thrusts her hand into
rall:..... *sempre.....*

me?..... Here, love! ev-er with you! My hands are
 -chè?..... Qui amor... sempre con te!... Le ma-ni...

ppp *pppp* *rall. e morendo.....* *sempre.....*

MIMI the muff; then she gradually grows drowsy, gracefully nodding her head, as one who is
 overcome by sleep) *molto rall:.....*

much warmer; now I will sleep...
 al cal-do... e..... dormi-re...

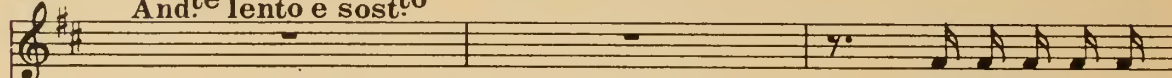
molto rall:.....

p 115494 *p*

(Meanwhile Musetta is busily heating the medicine brought by Marcel over the spirit-lamp, as she unconsciously murmurs a prayer.)

MUSETTA

And^{te} lento e sost.^{to}

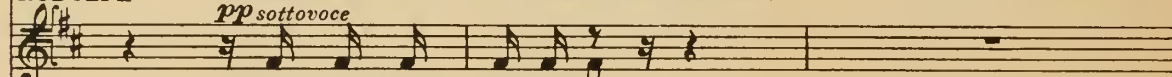


(reassured at seeing Mimi fall asleep, he gently moves away from the bedside and motioning the others not to make any noise, he approaches Marcel)

Oh Ma-ry, blessed
Madonna be-ne-

RUDOLPH

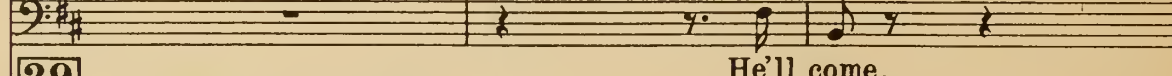
pp sottovoce



What said the doctor?
Che ha detto il me-di-co?

MARCEL

pp sottovoce



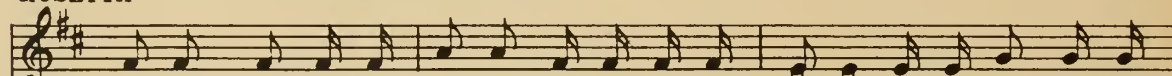
He'll come.
Ver-ra.

29

And^{te} lento e sost.^{to}



(Rudolph, Marcel and Schaunard whisper together
Every now and then Rudolph goes on tip-toe to the
bed and then rejoins his companions)
MUSETTA



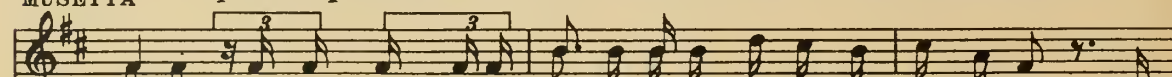
Virgin, save, of thy mer-cy this poormaiden, save her, Madon-na mine, from
-det-ta, fa-te la grazia a questa po-ve-ret-ta che non deb-ba mo-
dolce



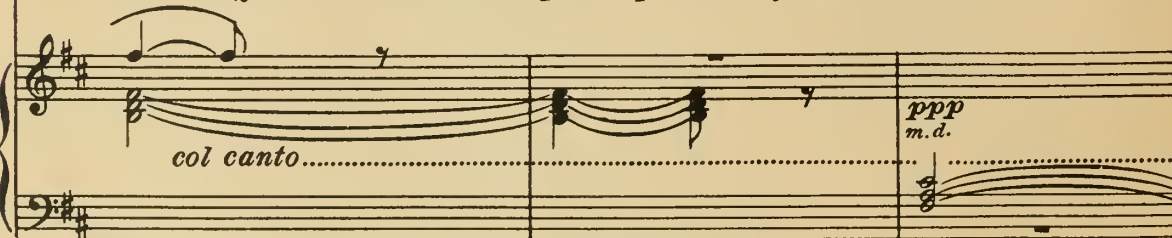
(interrupting, she bids Marcel place a book upright on the table, so as to shade the lamp.)

MUSETTA

quasi a piacere.....



death! Here there should be a shade, because the lamp is flicker-ing. Like
-ri-re. Qui ci vuo-le un ri-pa-ro perche la fiamma sven-to-la. Co-



(resuming her prayer)

MUSSETTA *a Tempo*

this... And oh! may she re - cov - er, Madon-na, Ho - ly Mother, I
 - sì... E che pos - sa gua - ri - re. Madon-na san - ta, io sono in.

a Tempo

pp

MUSSETTA

me - rit not thy par - don, but our lit - tle Mi - mi's an an - gel from
 - de - gna di per - do - no, mentre in - ve - ce Mi - mi è un an - ge - lo del

m. s.

MUSSETTA

heaven!
 cielo.

rall.:.....

Not serious.
 Non credo.

(approaches Musetta while Schaunard advances on tip-toe to the bedside.
 With a sorrowful gesture he goes back to Marcel)

RUDOLPH

sottovoce

I still have hope. Do you think it is serious?
 Io spero an - co - ra. Vi pa - re che sia grave? *(in a hoarse voice)*

SCHAUNARD

Marcel, she is
 Marcello, è spi -

pppp

rall.:.....

(Marcel in his turn goes up to the bed and retreats in alarm)

(a ray of sunshine falls through the window upon Mimi's face; Musetta points to her cloak which with a grateful glance Rudolph takes, and, standing upon a chair, endeavours to form a screen by stretching the cloak across the window-pane.)

SCHAUNARD

dead!

-ra.ta... (gently enters and puts some money on the table near Musetta) *a piacere*

COLLINE

sottovoce pp

Musetta, it's here!
Musetta... a voi!

30

mf a Tempo *dim.* *col canto.....a Tempo*

(turning round, he sees Musetta, who makes a sign to him that the medicine is ready. Getting off the chair, he is suddenly aware of the strange demeanour of Marcel and Schaunard.)

RUDOLPH

senza voce

(hurries to help Rudolph stretch the cloak, as he asks him how Mimi is.)

Seenow! She's tranquil.
Vedi?... E tranquilla.

COLLINE

senza voce

How is she?
Co-me va?...

pppp *col canto.....*

(huskily, almost in a speaking voice)

(as he glances from one to the other in consternation)

RUDOLPH *lunga*

What's the meaning of this going and this coming, and these glances so strange?
Che vuol di-re quell'andare e ve-ni-re... quel guardarmi co-sì...

parlato con drammaticità

lunga *p* 115484 *p*

(unable to bear up any longer, he hastens to embrace Rudolph, as he murmurs:)

MARCEL *Largo sostenuto con angoscia*

Poor fel - low!
Co - rag - gio...

31 *Largo sostenuto*

ff *fff tutta forza*

(flings himself on Mimi's bed,
lifts her up, shakes her by the
hand, and exclaims in tones of
anguish)

(falls, sobbing, upon her
lifeless form)

Mimi!.....
Mimi!.....

Mimi!.....
Mimi!.....

dim. *dim.* *3*

(Terrorstruck, Musetta rushes to the bed; utters a piercing cry of grief; then kneels sobbing at the foot of the bed. Schaunard, overcome, sinks back into a chair, to the left Colline stands at the foot of the bed, dazed at the suddenness of this catastrophe. Marcel, sobbing, turns his back to the foot-lights.)

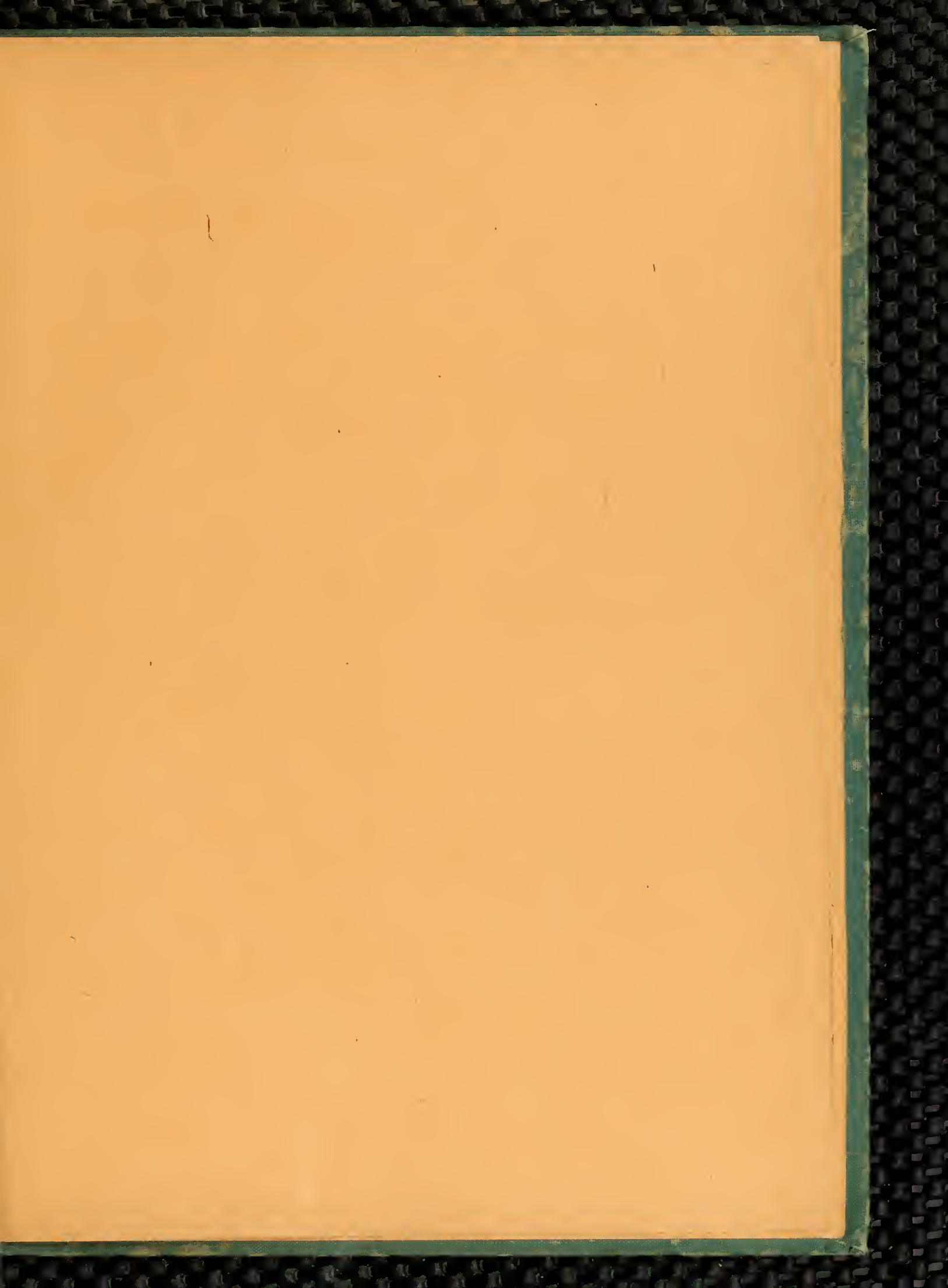
(the curtain slowly falls)

p *dim. sempre* *poco rall.*

Grave

ff *dim.* *pp* *pppp*

The End.





Another / ammond

All library items are subject to recall at any time.

[illegible]

Brigham Young University

